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ARCHAEOLOGICAL DISCUSSIONS¹
SUMMARIES OF ORIGINAL ARTICLES CHIEFLY
IN CURRENT PUBLICATIONS

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GENERAL AND MISCELLANEOUS

Ancient Theories of the Terrestrial Globe.—In *Jb. Arch. I.* XXXIX, 1914, pp. 98–120 (5 figs.), P. FRIEDLAENDER discusses the different views of the round shape of the earth that are found in ancient writers, especially in Plato and Aristotle. Plato's picture in the *Phaedo*, of an immense sphere dotted with depressions, on the flat bottom of one of which, the known world, ἡ οἰκουμένη, was situated, with its land, water and air, while on the upper surface, in the region of the aether, was the "real" earth and the abodes of the blessed, is a combination of myth, philosophy, and physical theory, the physical scheme in turn being a combination of the scientific knowledge of the spherical shape of the earth, with the Ionian representation of ἡ οἰκουμένη as the flat top of a circular or elliptical disk floating in space. Aristotle, who was indebted to Eudoxus, knew the five zones, an equatorial Africa, and an undiscovered "back side" of the globe, between the coasts of India and Europe.

Archaeological Notes.—In *R. Hist. Rel.* LXVIII, 1913, pp. 345–357, W. DEONNA suggests (1) that the partial gilding of the bronze statue found in the Syrian sanctuary on the Janiculum is to be explained by the fact that pious worshippers in different lands and at different times have gilded parts of a statue to show their piety, *i. e.* one man a hand, another the face, etc. (2) In Egypt certain ugly dwarfs called *nemou* or *nem* are represented crowned with rushes dancing in front of tombs. They have to do with the mysteries of dying vegetation and its rebirth. In the interior of the heroon at Trysa, Asia Minor, dating from the second half of the fifth century B.C., are similar dwarfs, and this suggests that an Egyptian origin must be sought for the other figures. This is true also of the three dancers on the acanthus column at Delphi. Both the acanthus and the *calathiscos* suggest a rebirth and immortality.

¹ The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor BATES, Editor-in-charge, assisted by Professor C. N. BROWN, Miss MARY H. BUCKINGHAM, Dr. T. A. BUENGER, Dr. L. D. CASKEY, Professor HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor FRANK G. MOORE, Professor CHARLES R. MOREY, Professor LEWIS B. PATON, Professor A. S. PEASE, Professor S. B. PLATNER, Professor JOHN C. ROLFE, Dr. N. P. VLACHOS, Professor ARTHUR L. WHEELER and the Editors, especially Professor MARQUAND.

No attempt is made to include in this number of the JOURNAL material published after December 31, 1914.

For an explanation of the abbreviations, see pp. 118–119.

Prehistoric Bronze Working.—In *Die Saalburg*, July 5, 1914, pp. 520-529 (12 figs.), A. GÖTZE calls attention to the skill of prehistoric bronze founders especially in making chains.

A Metope from Adam Klissi.—In *R. Arch.* XXIII, 1914, pp. 346-348 (fig.), O. TAFRALI publishes a cut and description of a metope (Tocilescu, Bendorf and Niemann, *Das Monument von Adam Klissi*, fig. 63, metope 15, Reinach, *Rép. de la stat.* p. 432, fig. 15) from Adam Klissi, the upper part of which, having fallen into the Danube (it is now at Bucharest) had not been published. It now appears that the figures of this metope are two trumpeters preceded by their leader. Its place is immediately before the standard bearers.

Thracian Archaeology.—In *R. Arch.* XXIV, 1914, pp. 54-66, GEORGES SEURE gives a brief résumé of the archaeological activity in Thrace in the troubled years 1911-1913 and a summary of the new Bulgarian law relating to antiquities.

A History of Art.—In *Storia dell' Arte*, Parts 18-20 (Vol. I, pp. 161-256; figs. 79-140), Professor G. E. RIZZO continues his history of Greek art with a discussion of the Mycenaean period, and of Aegean art in its relations with Egypt. In Parts 16-17 (Vol. III, pp. 257-320; figs. 154-193), Professor P. TOESCA discusses sculpture and the minor arts in Italy from the fourth to the end of the eighth century A.D.

Tritons.—In *Neapolis*, II, 1914, pp. 17-24, R. MACCHIORO-PARRA describes the distribution of real or artificial tritons (*Triton nodiferum*) among the archaeological finds of the ancient world, and explains their appearance, probably in a ritual use, in certain vase-paintings.

Biblical Libraries.—Under the title *Biblical Libraries*, E. C. RICHARDSON, Librarian of Princeton University, has published a general account of the libraries of antiquity. He begins with the Babylonian period, passes to Egypt, then to Palestine at different times, to Persia, then takes up the Greek libraries, including those at Alexandria and at Pergamon, and finally the Roman libraries. He gives the plans of the principal library buildings so far excavated. [*Biblical Libraries*. By ERNEST CUSHING RICHARDSON. Princeton, 1914, University Press. 252 pp.; 29 pls. 12mo. \$1.25 net.]

Skulls from Gazelle Point.—In *Anthropological Publications* of the Museum of the University of Pennsylvania, VI, No. 1 (Philadelphia, 1914), pp. 1-22; pls. 1-10, G. G. MACCURDY publishes twenty-four skulls from Gazelle Peninsula on the eastern end of Neu Pommern, an island east of German New Guinea.

EGYPT

The Figures on Proto-Dynastic Stone Palettes.—In *Ann. Arch. Anth.* VII, 1914, pp. 43-49 (pl.) C. G. SELIGMANN argues that the figures of defeated tribesmen on two proto-dynastic stone palettes from Egypt show an ethnic relationship to the early Egyptians with more or less negro admixture. The home of these people was probably East Africa.

Monuments of the Period Between the End of the Twelfth Egyptian Dynasty and the Theban Restoration.—In *J. Asiat.* Series XI, III, 1914, pp. 71-140, 259-301, 519-617, R. WEILL endeavors to gather all the inscriptional material

that belongs to the period between the close of the twelfth dynasty and the beginning of the eighteenth dynasty and to arrange this in chronological order.

Hieratic Inscriptions in the Metropolitan Museum.—In *B. Metr. Mus.* IX, 1914, pp. 236-243 (3 figs.), Miss C. L. R(ANSOM) calls attention to six small Egyptian vessels acquired by the Metropolitan Museum of New York in 1912, each of which has an inscription in black or red ink in old hieratic writing. It is not known from what site they came. The inscriptions are essentially the same in all, a prayer to Osiris to grant funerary offerings for a certain Senet-menet, daughter of Senet-uzet.

The Girdle of Rameses III.—In *Ann. Arch. Anth.* VII, 1914, p. 50, C. F. LEHMANN-HAUPT suggests that the girdle of Rameses III (see *ibid.* V, pp. 84 ff.; *A. J. A.* XVII, p. 270) is a product of the old technique of weaving with cards, or small boards, known to the Germans as *Brettchenweberei*.

Egyptian Dances.—In *R. Arch.* XXIII, 1914, pp. 332-336 (5 figs.), VALENTINE GROSS discusses ancient Egyptian representations of dancers, especially those found by M. Loret at Sakkarah (1897-1899). He finds that the movements are identical with some of those of the modern ballet.

The Origin of the Meroitic Alphabet.—In *S. Bibl. Arch.* XXXVI, 1914, pp. 177-180, A. H. SAYCE states that in the Graeco-Roman age the Ethiopians of Meroe and Napata made use of a peculiar demotic (or cursive) alphabet, derived from hieroglyphs which were also used to represent the same sounds. Almost all the hieroglyphs were of Egyptian origin, but only about half the number of alphabetic values attached to them was Egyptian. The alphabet which served as a model must have been written from right to left and have divided the words of a sentence one from the other by means of points. Among the alphabets known at the time in Africa there is only one which fulfils these conditions. This is the Aramaic. As early as the age of Isaiah, not only the Northern Sudan, but the far-distant Southern Sudan also had been visited by the Jews. The Aramaic alphabet was at the time the alphabet of the Jews, and it is probable that the Aramaic language was already their literary language in Egypt. Accordingly the Meroitic alphabet probably owes its origin to Jewish inspiration, perhaps as early as the age of Isaiah.

Bronze Currency in Egypt in Roman Times.—The currency of Egypt was distinct from that of the rest of the Roman empire until the monetary reform of Diocletian which probably took place in 296 A.D. The denominations of the bronze coins have hitherto remained undetermined. In *Ann. Arch. Anth.* VII, 1914, pp. 51-66, J. G. MILNE shows that although they vary in diameter from 10 to 38 mm., in the time of Hadrian they fall into five rough groups having approximately diameters of 14, 19, 24, 29 and 34 mm. If variants of one millimetre each way are included, most of the coins will be comprised in these groups. From the death of Nero to that of Antoninus Pius there were probably only five denominations, namely, the drachma, half-drachma, diobol, obol, and dichalcon. The three larger sizes were maintained under Marcus Aurelius and Commodus. Under Claudius, the three smaller sizes alone were used; and under Tiberius, apparently the obol and dichalcon only. As the bronze coinage was a token coinage, the pieces were not struck according to an exact standard, and as usual in such cases the weights of the lower values are proportionately greater than those of the higher. Under Augustus, the Romans seem to have made experiments when

it was decided to abandon the Ptolemaic system with its silver and copper standards, and these were not settled until the thirtieth year of his reign. The writer also discusses the discounts in the payment of taxes and shows that ἀργύριον ῥηπαρόν means money that did not have its full nominal value. The word κέρμα was used to designate small change.

The Graeco-Egyptian Portraits.—In *R. Arch.* XXIV, 1914, pp. 32–53 (7 figs.), A. REINACH begins a discussion of the Graeco-Egyptian portraits, some 400 of which are in public and private possession in Europe and America. Their discovery and provenience are briefly described and discussed; then their nature and technique are treated. Most of them are painted on a panel much higher than it is wide. The most usual technique is distemper for the foundation and draperies, and wax for the nude parts. An important group is entirely in encaustic. Distemper is used exclusively for a dozen portraits painted on canvas and about ten painted on wood.

Portraits from Antinoë.—The ancient city of Antinoë, opposite Rodah, near Cairo, was the scene of French excavations from 1897 to 1907. Many tombs were opened, and great numbers of portraits and of more or less ruined garments and other textile fragments were found. They date from the second century A.D. and later. The excavations, the textiles, and the portraits are described, illustrated, and discussed in an interesting and beautiful book by E. Guimet. [E. GUIMET, *Les Portraits d'Antinoë au Musée Guimet*. Annales du Musée Guimet, Bibliothèque d'Art, tome cinquième. 40 pp.; 47 pls., 13 of which are colored; 19 cuts in text. 4to. Paris, no date, Hachette & Cie.]

BABYLONIA AND ASSYRIA

A Sumerian Legend of the Flood and the Fall of Man.—In *S. Bibl. Arch.* XXXVI, 1914, pp. 188–198, S. LANGDON reports upon a Sumerian tablet in the Nippur collection in the Museum of the University of Pennsylvania. The remnants of the first two columns apparently sing the heroic deeds of the mother-goddess and the events which took place in her city Opis. In column III we find ourselves in the midst of a dispute between Nintud (one of the titles of Ninharsag) and Enki, or Ea. Evidently Enki, the water-god, had decided to destroy men by a deluge. Nintud said to the king: "O my king, the deluge sweeps away, yea the deluge sweeps away." Whereupon, "His foot on the boat *straightway* he set, and two . . . guards he placed." Then Ea (Enki) sent waters which swept over the fields. "The waters of Ea possessed the fields." On the first day of the first month it began and on the ninth day of the ninth month there was a passing away of the waters. After a considerable break our tablet gives us the name of the king who survived the flood. He is called *Tagtug* "a gardener," whom Enki summons to his temple and to whom he reveals secrets. We have here with great probability the Sumerian original of the Hebrew *Noah*. Although *Tagtug* appears as an immortal after the Deluge, yet he lost his incomparable gift by eating of a forbidden tree. The tablet tells us, immediately after the revelation of wisdom to *Tagtug*, of someone who took and ate, and was cursed with the curse of mortality. There is no escape from supposing that it is here the Sumerian Noah and not the first man who committed this great disobedience. The first lines preserved on this column read:—"(. . . the plant) AM-ĪA-RU he touched . . . he ate . . . the plant which wrought their

fate therein she came upon. Ninharsag in the name of Enki uttered a curse. Henceforth life until he dies let him not behold. The Annunaki in the dust sat down (to weep).” *Ibid.* XXXVI, 1914, pp. 253-264 (2 pls.), S. LANGDON reports that early in July the authorities of the Museum of the University of Pennsylvania succeeded in restoring the entire tablet. Only a few lines now fail us, and these are not vital to the interpretation. The composition, in regard to the scope of the theological problems involved, the vigour of its style, and its length compared with literary efforts before 2200 B.C., impresses one as an epic of first-rate importance. We have here the doctrines of the Nippur school concerning paradise, the loss of this primeval age of bliss, the origin of human misery attended by the loss of pre-diluvian longevity, and the means devised by the gods to comfort mankind is his sorrowful lot. The tablet as now completed consists of six columns of about 240 lines, most of which are intact. It begins with a description of the land of primeval bliss located on the island of Dilmun in the Persian Gulf. The forbidden plant was the cassia (see *Museum Journal*, V, 1914, pp. 141-144; fig.).

Historical Sumerian Texts.—Under the title *Historical Texts* (Philadelphia, 1914, University Museum. 242 pp. 4to.) Dr. ARNO POEBEL publishes with translation and commentary: 1. A Sumerian account of the creation of mankind and the deluge in which Ziugiddu, the tenth and last of the ante-diluvian kings, like Noah, builds a boat and escapes. The writer dates the tablet in the latter half of the dynasty of Babylon, and thinks that it, together with a list of kings (also published in this volume), formed part of a series giving a history of Babylonia from the beginning down to the time of the scribe. This is a different tablet from the one published by Professor Langdon (see above). 2. Four tablets giving new lists of kings. One (No. 2) dates from the fourth year of Enlil-bani, the eleventh king of Isin; and another (No. 4) from the reign of Damiq-ilisu, the sixteenth king of Isin. 3. A history of the Tummal of Ninlil at Nippur. 4. A fragmentary vase inscription which shows that En-sakus-anna and Enbi-lstar were contemporaries. 5. A discussion of the events in the reign of Eannadu. 6. Inscriptions of kings of Agade in Sumerian and Akkadian, which among other things prove that there were many pieces of sculpture in the temple of Enlil at Nippur.

Historical and Grammatical Texts.—Under the title *Historical and Grammatical Texts* (Philadelphia, 1914, University Museum), Dr. ARNO POEBEL has published a volume of 125 plates, of which 85 are autograph plates and 40 photographic reproductions of tablets in the Museum of the University of Pennsylvania.

Grammatical Texts.—In *Grammatical Texts* (Philadelphia, 1914, University Museum. 122 pp. 4to), Dr. ARNO POEBEL has published a treatise on Sumerian grammar. He discusses the noun-governed complexes, the personal pronoun (giving paradigms of the demonstrative and of some of the personal pronouns) and the Sumerian verb system also with paradigms. The work is based on tablets with grammatical texts from Nippur in the Museum of the University of Pennsylvania.

Legal and Administrative Documents from Nippur.—Dr. EDWARD CHIERA has published a volume of 102 tablets from Nippur dating from the dynasties of Isin and Larsa and concerned with legal and administrative matters. With

the exception of two, they are written in the Sumerian language, and comprise all the tablets of the dynasty of Isin in the Museum of the University of Pennsylvania. All the tablets are published in facsimile, besides twelve photographic reproductions, and twenty-six are transliterated and translated. The author gives a list of the personal names, and discusses the date of the capture of Isin by Rim-Sin, and the date formulae of the dynasties of Isin and Larsa. [*Legal and Administrative Documents from Nippur, chiefly from the Dynasties of Isin and Larsa.* By EDWARD CHIERA. Philadelphia, 1914, University Museum. 110 pp.; 61 pls. 4to.]

Sumerian Amulets.—In *Or. Lit.* XVII, 1914, cols. 304–308 (4 figs), E. F. WEIDNER describes four old Babylonian tablets shaped like disks with spikes on the back that were evidently intended to stick into the wall of a house. These are inscribed with magical formulae designed to ward off evil spirits and contain the earliest specimens of magical literature that have come down to us. They belong to the time of the Dynasty of Ur about 2400 B.C.

Provision for the Court of a Viceroy of Umma.—In *J. Asiat.*, Series XI, III, 1914, pp. 620–636, G. CONTENAU publishes a large tablet from Jokha (the ancient Umma) which contains a list of articles of food provided for the court of the *patesi*, or tributary king, of Umma. The tablet is dated in the reign of Dungi, king of Ur, and gives an interesting glimpse into the domestic economy of a petty king of the period about 2500 B.C.

Tablets from Erech.—In *Exp. Times*, XXV, 1914, pp. 420–423, T. G. PINCHES describes thirty tablets in the possession of Mr. W. Harding Smith. They are mostly of the nature of trade-documents, but give information concerning the worship and the persons dwelling in Erech during the reigns (Nabopolassar—Seleucidae) to which the tablets refer. Among the more interesting of the trade-documents is the text referring, apparently, to the sale of a necklace, or collarette. The tablet is dated in the month Sebat of the nineteenth year of Nabopolassar. The latest one is dated the second of Tammuz in the 162nd year, Alexander (*Aliksandar*) being king. The gap between the two periods represented by these tablets is about 350 years, and many changes, both political and religious, had taken place in Babylonia between the time of Darius Hystaspis and Alexander Balas, the most important for the country being the practical abandonment of the old capital, Babylon. During the Seleucid era, it is the deities of the city—Istar, Nanâ, and more especially Anu, the god of the heavens—whose names are met with, compounded with those of the inhabitants. The seal-impressions generally show Greek designs—female figures resembling Venus, cupids, lions eating their prey, etc., and one of the former, exceptionally, was engraved on a tiny cylinder horizontally.

The Religion of the Oldest Babylonian Inscriptions.—In *Mitt. Vorderas. Ges.* XIX, 1914, pp. 1–184 W. FÖRTSCH undertakes to exhibit, first, the pairs, families, and groups in which the gods are arranged in the inscriptions of the earliest Babylonian kings, and to explain the reason for these groupings, which are much older than the arrangements in the official lists and throw light upon the origin of the various divinities. The second part of the treatise includes sacrificial lists from the time of Lugalanda and Urukagina. Here also the order in which the gods are arranged in the lists has historical significance.

A Description of the Chief Temple of Babylon and its Tower.—In *Mémoires de l'Académie des Inscriptions*, XXXIX, 1913, pp. 289 ff., P. SCHEIL reports the recovery of a tablet that has been lost since the death of George Smith in 1876. This contains exact specifications in regard to the Great Temple of Babylon and its seven-staged tower. Smith had already divined the contents of this tablet, but the progress of Assyriology has now made a more accurate translation possible, although it still presents difficulties (see also F. H. Weissbach in *Or. Lit.* XVII, 1914, cols. 193–201).

Gold and Silver in Old Babylonian Times.—In *Or. Lit.* XVII, 1914, cols. 241–245, A. POEBEL describes a tablet from the time of the dynasty of Ur which states that red metal, that is gold, is worth fifteen times the same weight of silver. Another tablet of the time of the dynasty of Agade gives the ratio as 8:1, and in a tablet of the time of Hammurabi the ratio is 3:1. Poebel holds that the 15:1 ratio is normal and that in the other cases the gold is alloyed.

A New Date for Ancient Assyrian History.—In *Mitt. Or. Ges.* 1914, No. 54, W. ANDRAE reports the discovery of an inscription of Tukulti-Ninib in which he states that Ilu-shumma reigned 780 years before his time. This would fix the date of Ilu-shumma as about 2034 B.C. (see also F. E. Peiser in *Or. Lit.* XVII, 1914, col. 308–310).

The Beginning of the Broken Prism of Essarhaddon.—In *Or. Lit.* XVII, 1914, cols. 344–346, B. MEISSNER shows how the beginning of the broken prism of Essarhaddon, which narrated the assassination of Senacherib and the overthrow of his two older sons, the murderers, by Essarhaddon, may be restored from a number of recently published fragments.

The Chronology of Asurbânipal's Reign.—In *S. Bibl. Arch.* XXXVI, 1914, pp. 181–187, C. H. W. JOHNS shows that in the legal documents published by him in *Assyrian Deeds and Documents*, a particular Eponym is close in time to another particular Eponym, because the documents dated in their Eponymies show many names in common, and further that one of those Eponyms is later than the other because the persons named in both have been promoted to higher offices in its records; and so, on the whole, we may provisionally arrange groups of Eponyms in their probable chronological order. Recently quite a number of tablets have been found written in this period and furnishing the names of some Eponyms not previously known from the Kouyunjik collections. We may fairly assume that we now know all the Eponyms after 648 B.C., that the custom of dating by Eponymies ceased with the fall of Nineveh, and that that event took place in 606 B.C.

The Names of Ancient Babylonian Cereals.—In *Sitz. Kais. Akad. der Wiss. in Wien*, Phil.-Hist. Klasse, 173, 1 (Wien, 1914, Holder. 216 pp.), F. HROZNÝ discusses the different kinds of cereals used in ancient Babylonia with their names in cuneiform. On pp. 181–194 (2 pls.) F. v. FRIMMEL tries to identify certain specimens found in the excavations of Nippur and Gezer. The varieties of grain he has not yet made out; but he has identified certain species of vetch, the *Vicia Sativa*, or the *Vicia Ervilia*, and the *Vicia Palaestina*.

SYRIA AND PALESTINE

The Temple of Solomon.—In *The Temple of Solomon* (Chicago, 1910, Open Court Publishing Company. 69 pp.; 28 figs.), P. E. OSGOOD discusses Solomon's temple at Jerusalem and the way in which it should be restored.

Figures of Fortune on Camel-back.—In *R. Hist. Rel.* LXIX, 1914, pp. 1-11 (pl.), F. CUMONT publishes a peculiar terra-cotta said to have come from Damascus. Two female figures, richly dressed and wearing high, turreted crowns are seated upon a camel. He thinks they represent the two half-statues of Tyche as they were carried in the processions of some temple in the vicinity of Damascus or Palmyra. Heliodorus speaks of *τύχαι*; and in Syriac the plural Gadê was used for the good fortune of the planets Jupiter and Venus. The two figures are, therefore, to be explained in some such way. A somewhat similar terra-cotta from Syria recently acquired by the Louvre represents two female figures (one playing a flute) riding on a camel, but they are clearly not divinities.

Ancient Hebrew Weights and Measures.—In *Klio*, XIV, 1914, pp. 345-376, C. F. LEHMANN-HAUPT discusses Hebrew weights and measures and shows that they correspond with those of the Pheidonian system. He also discusses the royal as contrasted with the ordinary mina.

The Princeton Expedition to Syria.—In Division II, Section B, Part 5 of the *Publications of the Princeton University Archaeological Expedition to Syria in 1904-1905 and 1909* (Leyden, 1914, E. J. Brill. Pp. 211-260; pls. 20-22; figs. 218-278), Professor HOWARD CROSBY BUTLER publishes the remains of ancient architecture in the Djebel Halakah. The ruins described are at Kaşr il-Benât, Kfellûşîn, Serdjibleh, Kefr Hauwâr, Burdaqlî, Srîr, Tell 'Aik-brîn, Dera'mân, Kfêr, Tell 'Adeh, Burdj is-Seb', Dêr Tell 'Adeh, Zerzîtâ, Kâtûrâ, Fidreh, Refâdeh, and Sitt ir-Rûm. In Division III (pp. 135-168; 6 figs.), Professor WILLIAM KELLY PRENTICE publishes fifty inscriptions from the same district. One is bilingual, Greek and Latin; the others are Greek.

ASIA MINOR

The Hittites.—In *Exp. Times*, XXVI, 1914, pp. 25-26, A. H. SAYCE states that instead of one Hittite empire with its capital at Boghazkeui, north of the Halys, there were two empires, the second of which rose on the ruins of the first. This second empire was the Cilician empire of Solinus, which was founded by the Moschians—not by the Hittites proper—about 1200 B.C., and had its main centre at Tyana. It is to this second empire that the hieroglyphic inscriptions belong which testify to its spread from Lydia in the west to Carchemish in the east, and in which Sandes or Sandakos appears as the national god in place of Tesub. Most of the monuments, accordingly, which we have regarded as evidence of the existence of the earlier empire really bear witness, not to the Hittites of Boghazkeui, but to the Moschian Hittites of Tyana.

Dionysus at Smyrna.—In *B.S.A.* XIX, Session of 1912-1913, pp. 89-94 (fig.), MARGARET HASLUCK shows that Dionysus Briseus was a bearded Dionysus, who came to Smyrna from Lesbos. A seal in the British Museum, with the inscription *Μυστῶν πρό πόλεως Βρεσίων*, shows the identity of

Dionysus Briseus with Dionysus *πρὸ πόλεως*. His temple was outside the wall, not far from the stadium, which was inside.

The Priests of Helios at Rhodes.—In *Klio* XIV, 1914, pp. 388–389, F. HILLER v. GAERTRINGEN calls attention to a number of new names of the priests of Helios on the island of Rhodes.

GREECE

SCULPTURE

The Sculptures and the Restoration of the Temple at Assos.—In *R. Arch.* XXIII, 1914, pp. 381–412 (11 figs.), F. SARTIAUX continues (see *A.J.A.* XVIII, 1914, pp. 210 and 514) his discussion of the temple at Assos. The arrangements of the blocks of the frieze proposed by Clarke, Collignon, and Itier are discussed and shown to be faulty. The metopes must have been placed in the two façades. A list of the various dates proposed for the temple, with bibliography, is given. The tentative nature of the construction shows that the building is early, but the knowledge of building methods, as shown by the cuttings in the stones, the masons' marks, and the dowelling, proves that the date cannot be earlier than 550. The plan and proportions point to the same conclusion. The temple dates, then, from the second half of the sixth century, before the Persian conquest.

The Sculptures of the Later Temple of Artemis at Ephesus.—A second article on the sculptured drums and pedestals of the fourth-century Artemisium (see *J.H.S.* XXXIII, pp. 87 ff; *A.J.A.* 1913, p. 541), by W. R. LETHABY, is published in *J.H.S.* XXXIV, 1914 (pp. 76–88; pl.; 10 figs.). From the existing small fragments of the reliefs, he makes conjectural reconstructions of various scenes in the Heracles and Theseus myths and groups of sacrificial animals led by Victories, as on the Nike balustrade, both for the sides of the square pedestals and for the column drums, and he relates the best preserved of the drums, the Alcestis relief in the British Museum, to the Heracles series. He ventures the opinion that we have at Ephesus the work of Scopas assisted by his pupils in the same sense that we have in the Parthenon the work of Phidias and his assistants, with at least a possibility that the beautiful Alcestis relief is from the hand of the master himself. The dado effect of these sculptured bases, which were probably used on the antae as well as on the detached supports, is an oriental feature, found in porticoes and halls in Assyria and at Mycenae, as well as in the earlier Artemisium. The pediment had no sculptures. There were probably here, as at Samos, nine columns in each row across the western or rear end, in place of the eight columns with wide central intercolumniation of the east front. The peristyle was probably roofed with wood, the famous cedar ceiling of the temple.

The Boston Triple Relief Again.—In *J.H.S.* XXXIV, 1914, pp. 66–75 (2 figs.), R. NORTON refutes in some detail E. A. Gardner's criticism of the Boston "throne" (*ibid.* XXXIII, pp. 73 ff. and 360; *A.J.A.* 1913, p. 540), showing both that Professor Gardner's observations of facts are faulty, being made from photographs and not from the marble, and that his reasoning is ill-considered, since the characteristics which he claims are inconsistent with a fifth century origin do actually occur in undoubted fifth-century works,

and are quite inconsistent with his theory of a modern or neo-Attic imitation of the antique. Thus, although the two "thrones," that in Rome and that in Boston, are so unlike anything else as to be beyond our present understanding, both in subject and in purpose, yet they are clearly pendants one of the other, though by different artists, and as clearly, are both works of the fifth century, B.C.

The Discobolus of Myron.—A marble fragment in the Kunstmuseum at Bonn, consisting of a pair of hands holding a discus, evidently belonged to a statue in the attitude of Myron's Discobolus and of the Ludovisi discobolus herm. These hands show that at this point of the action the fingers of the right hand were spread apart and touched the rim of the discus with their tips only. The work appears to be of the time of Myron and shows a marked tendency to naturalism. (B. SCHROEDER, *Arch. Anz.* 1914, cols. 96-97.)

The Holkham Head and the Parthenon Pediment.—In *J.H.S.* XXXIV, 1914, pp. 122-125 (2 figs.), G. DICKENS severely criticises Sir Charles Waldstein's claim (*J.H.S.* XXXIII, pp. 276 ff; *A.J.A.* 1914, p. 214) that a colossal head at Holkham Hall is probably Phidian and quite possibly the actual head of Aphrodite from the East Pediment. Besides the lack of evidence from provenance and material, he finds the style absolutely inconsistent with this view, and calls the head an archaistic work of the Graeco-Roman school, as late as the Antonines. It is only the mask of a head, and belonged to the statue of a veiled goddess, Hera or Demeter, in which the veil was probably done in stucco. Such masks were not uncommon, where it was necessary to be sparing of the finer marble, the draperies being sometimes carried out in wood or an inferior stone.

A Statuette of Heracles in Boston.—In *B. Mus. F. A.* XII, 1914, pp. 44-45 (2 figs.), L. D. C(ASKEY) calls attention to a white marble statuette of Heracles nearly two feet high recently acquired by the Museum of Fine Arts in Boston. The hero is nude and stands with drooping head, his right hand resting on his club and the lion's skin hanging over his left arm. Except for the left forearm and part of the base, the figure is uninjured. The body is heavy and the head small. The writer thinks it a copy of a statuette, perhaps by Myron, made in the time of Hadrian. The figure is published in the Brunn-Bruckmann, *Denkmäler Griechischer Skulptur*, pls. 569 and 570.

The Maiden of Antium.—The well-known statue from Antium of a maiden in the act of offering is considered by A. PREYSS in *Röm. Mitt.* XXIX, 1914, pp. 12-37 (pl.; 18 figs.) in connection with a torso found on the bank of the Ilissus. He thinks it possible that the Maiden of Antium was originally designed for the adornment of a tomb.

Portraits of Aristippus.—A Greek bronze statuette in the British Museum, acquired in 1865, represents a seated, elderly man, with close-cut hair and beard, wearing a himation and sandal-shoes, and with no attribute. The head is turned to the left and supported by the right hand. The most characteristic feature of the pose is in the left forearm, which lies across the lap wrapped in the cloak, and supports the right elbow—a feature that appears in three other statuettes, one in the Vatican, one in the Museo Barrocco, and one which was formerly in Dresden, but has now disappeared. These are all evidently derived from an original portrait statue of some philosopher, dating from early Hellenistic times. The life-size statue called Aristotle, in the

Palazzo Spada, to which a later portrait head has been adjusted, is a copy of an original similar to that of the statuettes but not identical in position, and probably a little earlier. They may both with some confidence be called portraits of Aristippus, the founder of the Cyrenaic school of philosophers. The head of the British Museum figure, the only one of the five that is preserved, serves to identify as Aristippus also the fine marble head in the Uffizi, called Alcibiades, and a gem published by Faber and by Visconti, but now lost. The British Museum paste gem inscribed $\text{API}\Sigma\text{TITTIV}\Sigma$ is probably a Renaissance forgery. (K. A. ESDAILE. *J.H.S.* XXXIV, 1914, pp. 47-59; 6 pls.; 2 figs.).

The Jupiter Orador at Madrid.—In *Jb. Arch. I.* XXIX, 1914, pp. 121-122, G. DEHN discusses the position of the legs and the character of the support in the Thracian coin-type cited as evidence for the Jupiter Orador at Madrid; and points out, on the evidence of the hair, that the work is not a true copy of a Greek original.

VASES

The Pottery Called Minyan.—In *J.H.S.* XXXIV, 1914, pp. 126-156 (13 figs.), E. J. FORSDYKE publishes an historical and technical study of the fine, polished, monochrome or bucchero ware which was first noticed by Schliemann at Orchomenus in 1881, and named by him Minyan. It is wheelmade, has a peculiar soapy surface, and occurs in red, yellow, and black, but is most abundant as well as most perfect technically, in a fine silver grey, imitating silver. The shapes, whether cups, bowls, or goblets, are metallic, and have a characteristic high-swung, vertical handle, from which the classical cantharus was derived. From the distribution and stratification of this ware on the mainland of Greece and on the Aegean islands, occurring not at all in Crete, and from the fact that Hissarlik, where it occurs most abundantly, is the only site on which preliminary stages of development from primitive neolithic ware are found, the writer concludes that it was made at Troy and exported from there in pre-Mycenaean times, and represents an Asiatic influence, competing with or distinctly hostile to the Minoan, to which it finally succumbed. There was evidently an Asiatic colony settled at Orchomenus for a long time, from which this ware was distributed to the nearer parts of Thessaly; and other such settlements were on the Aspis hill at Argos, in Aegina, Melos, and elsewhere. All these places produced local imitations, which are easily distinguished from the genuine importation. There was more or less interaction, especially in regard to shapes, between Minyan and Mycenaean, as well as between Minyan and metallic vases, but the bucchero art was distinctly Eastern, as compared with the Greek taste and skill in painted decoration. The bucchero of classical times was probably made chiefly at Lesbos, and the black enamelled imitation known as "Aeolic," at Rhodes.

Geometric Pottery at Delphi.—In *B.S.A.* XIX, Session of 1912-1913, pp. 61-69 (fig.), M. L. W. LAISTNER describes geometric pottery from Delphi, which has improperly been called Proto-Corinthian. The shapes are few, practically only four: craters of medium size, two-handled bowls or scyphi, jugs (with trefoil lip or with a round lip that has a flattened edge), and amphorae (two fragments). One fragment of a pyxis also exists. The decorative scheme is to cover the body of the vase with a series of narrow horizontal bands.

The details of the maeander, the zigzags, hatchings, spirals, stars, lozenges, etc., are described. Human and animal forms also occur. This style is not original, as most of its elements occur elsewhere, but it is local, and its products were to some extent exported. It is most nearly related to the Attic style, as both lack a slip and there is a close resemblance in the human and animal figures and in the linear ornaments.

A Cylix at Oxford Signed by Brygos.—In *J.H.S.* XXXIV, 1914, pp. 106-113 (pl.; 2 figs.), M. A. B. HERFORD publishes and discusses a fragmentary vase which is signed on the handle by Brygos, but has more in common with the work known as that of Cleophrades than that which goes under the name of Brygos. It may be assigned to some advanced member of his school. The subjects of the exterior are: A, Greeks arming, and B, Combat of Greeks and Persians, in which a large, oblong, wicker shield is conspicuous. The circular picture on the inside shows the two warriors kneeling with drawn swords, on the alert, and looking intently in opposite directions. The reserved segment below them, most of which is broken away, is topped by an egg-and-dart moulding. The subject is uncertain, but it was evidently very definite in the mind of the painter.

The Master of the Stroganoff Nikoxenos Vase.—In *B.S.A.* XIX, Session of 1912-1913, pp. 229-247 (4 pls.; 10 figs.), J. D. BEAZLEY identifies sixteen vases as the work of one master, the same who painted the vase with the inscription $\text{NIKOX}\epsilon\text{NOS KALOS}$. This master, whose work is rather poor (Mr. Beazley calls him a clown) was a pupil of the Eucharides master. His date is not earlier than that of Euthymides. Two vases are added to the list of the Eucharides master.

Athenian White Lecythi.—In 1907, Dr. ARTHUR FAIRBANKS published a volume on the Athenian white lecythi with outline drawing in glaze varnish. He now adds a companion volume *Athenian Lekythoi with Outline Drawing in Matt Color on a White Ground*, with an appendix containing additional vases with the outline in glaze varnish (University of Michigan Studies, Humanistic Series, Vol. VII. New York, 1914, The Macmillan Company. 275 pp.; 40 pls. 4to. \$3.50). He divides them into eight classes and describes 365 specimens besides 31 additional drawings in glaze outline. The characteristics of the different classes are fully discussed as well as the scenes represented.

A Catalogue of Greek and Italian Vases at Yale University.—In 1913 Yale University acquired a collection of ancient vases including among others specimens of the Mycenaean, Geometric, Rhodian, Corinthian and Boeotian styles, as well as black-figured and red-figured Attic ware, and Italian vases of various kinds. These have now been catalogued by Professor P. V. C. BAUR. There are 676 entries. [*Preliminary Catalogue of the Rebecca Darlington Stoddard Collection of Greek and Italian Vases, Memorial Hall, Yale University.* By P. V. C. BAUR. New Haven, 1914, Yale University. 59 pp. 8vo.]

The Myth of Actaeon.—E. MERCANTI discusses the myth of Actaeon, particularly as shown on a vase in the Boston Museum of Fine Arts and on one in the Santangelo collection. (*Neapolis*, II, 1914, pp. 123-134.)

Scenes from Tragedy on Two South-Italian Vases.—A fourth-century Campanian or Lucanian bell crater, found at Baiae and now in the Museum

at Schwerin, and a slender polychrome amphora in the Hermitage Museum, have as their main decoration two related scenes, evidently stage scenes from some tragedy, which have not yet been interpreted. They are published by J. MAYBAUM in *Jb. Arch. I. XXIX*, 1914, pp. 92-97 (2 pls.; 2 figs.). The picture on the crater shows an old man with white hair and beard, seated as a suppliant on a blood-stained altar, before which lies the bleeding body of a young woman. A younger but still bearded man is seated on a stool opposite, in an attitude of sorrow. On the amphora, the dead girl lies behind the altar in such a way that only her head is seen; the man seated on the altar has dark hair and beard; and two figures are advancing to attack him, a youth holding a bare knife, and an old (white-haired) man with a staff of unusual shape, which he is driving against the side of the suppliant. These may possibly be two representations of the same event, or more probably, different parts of the same play.

INSCRIPTIONS

An Eretrian Law.—In 'Αρχ. 'Εφ. 1913, pp. 210-214 (6 figs.), G. A. PΑΡΑΒΑ ΣΙΛΕΙΟΥ publishes an inscription discovered in 1912 in the garden of the villa of A. S. Georgiades, who supplies (*ibid.* pp. 214 f.; fig.) a diagram and notes on the place of finding and some observations on the walls and harbor of ancient Eretria. The inscription, inscribed boustrophedon upon six blocks of poros which once formed a stele or the post of a city gate, is probably the oldest inscription of Eretria that we have. Though very fragmentary, it seems to deal with judicial procedure. It may, perhaps, be Attic, dating from the time before the Persian Wars when Athens conquered Euboea.

The Legend of the Locrian Maidens.—In *R. Hist. Rel. LXIX*, 1914, pp. 12-53 A. REINACH discusses the inscription relating to the Locrian maidens, published by Wilhelm (*Jh. Oest. Arch. I. XIV*, 1911, pp. 163-256; see *A.J.A. XVII*, 1913, p. 547), and shows that the custom of sending them to Troy was a very old one interrupted from time to time but still in existence in the second century B.C. It probably came to an end with the capture of Ilium by Fimbria in 89 B.C. He argues that it really goes back to a primitive sacred marriage rite, and that Ajax and Cassandra were originally divinities.

The Year of the Archon Archippus (318/17 B.C.).—In 'Αρχ. 'Εφ. 1913, pp. 109-116, K. ΜΑΛΤΕΖΟΣ corrects his former explanation of an irregularity of dating in a decree of the year of Archippus (cf. *ibid.* 1908, p. 285). The dating indicates an intercalated year, whereas 318/17 must have been "ordinary." An examination of all the Attic inscriptions B.C. containing the expression *μετ' ἐκάδας* shows an ambiguous usage, the days being sometimes counted from the twentieth forward, sometimes from the last day backward. The [*ἐντεὶ καὶ νέαι*] of the decree in question was probably due to a mistake of the stone-cutter, who had in his copy *ἐνταὶ μετ' ἐκάδας* (= twenty-first, that is, on the ninth day from the end after the twentieth), which he wrongly interpreted as the twenty-ninth, the last day of the month, which was usually designated by *ἐντεὶ καὶ νέαι*.

An Attic Epigram.—In 'Αρχ. 'Εφ. 1913, p. 233, B. ΛΕΟΝΑΡΔΟΣ publishes revised readings of the Attic epigram *I.G. II*, 2081 (Athens, Epigraphical Museum, No. 5370).

Decree of Chremonides.—A new arrangement and restoration of the fragments of the decree of Chremonides (*I.G. Vol. II-III*, Ed. minor, Pars I,

Fasc. I, Nos. 686, 687), supported not only by the sense of the text but also, in large part, by actual contact surfaces of the stones, is presented by K. K. SMITH in *Cl. Phil.*, IX, 1914, pp. 225-234.

Attic Inscriptions.—In *Cl. Phil.* IX, 1914, pp. 417-441, A. C. JOHNSON publishes a series of notes on *I.G.*, Vol. II-III, Ed. minor, Part I, Fasc. I, and discusses briefly the chronological limits of certain inscriptional formulae.

Inscriptions of Chalcis.—In *Ἀρχ. Ἐφ.* 1913, pp. 215-217 (3 figs.), G. A. PAPAVALSILEIOU publishes three stamps on amphora handles and four short sepulchral inscriptions, of which one, in Latin, marked the resting place of a Venetian counselor, Turinus Contarinus, who died March 15, 1346.

The Oath of the Cnidians.—In *Berl. Phil. W.*, July 11, 1914, col. 894, A. WILHELM shows that the second line of the inscription found at Chalcis recording the compact between the Romans and the Cnidians (see A. Jardé, *Mélanges Cagnat*, pp. 51 ff., and E. Täubler, *Imperium Romanum*, pp. 450 ff.) is to be read ἐν Ἰουλία[ι ἀ]γορ[α]ῖ δῆρικον κ.τ.λ. This mention of the Forum Julium at this time (soon after 30 B.C.) is interesting.

The Inscriptions of Delphi and Mr. Pomtow.—In *R. Arch.* XXIII, 1914, pp. 413-424, ÉMILE BOURGUET writes severely of the errors committed by Mr. Pomtow in his writings on Delphian inscriptions, errors which are not confined to the field of epigraphy, but extend to other fields, such as accuracy of statement, propriety of expression, and respect for the property of others.

Notes on Delian Inscriptions.—In *R. Ét. Gr.* XXVII, 1914, pp. 138-143, M. LACROIX and G. GLÖTZ publish notes on fourteen Delian inscriptions.

Notes on Inscriptions of Epidaurus.—In *Ἀρχ. Ἐφ.* 1913, pp. 125-129 (8 figs.), Ch. A. GIAMALIDES publishes corrections and additions to over twenty inscriptions of Epidaurus, *I.G.* IV, 946 A. ff. He finds that 1389, 1435, 1458, 1430, and a new fragment all belong to a pedestal which supported honorary statues of Sodamus, son of Damophanes, and of his son Nicatas.

Notes on Thessalian Inscriptions.—In *Ἀρχ. Ἐφ.* 1913, pp. 143-182 (31 figs.), also pp. 232 and 237, A. S. ARVANITOPOULLOS publishes supplementary notes and corrections to published inscriptions of Thessaly, chiefly from Hestiaeotis (*I.G.* IX², 332-355) and Perrhaebia (*I.G.* IX², 1268-1317 and *B.C.H.* 1911, pp. 239 ff., Nos. 8, 9, 10, 11). Most of these inscriptions were published by Kern under less favorable conditions. The removal of many of the stones from the walls into which they had been built has not only made possible more accurate readings, but also frequently disclosed inscriptions hitherto hidden. In *Ἀρχ. Ἐφ.* 1913, pp. 217-220 (3 figs.), N. I. GIANNOPOULOS publishes ten inscriptions from Thessaly. Of these two are votive inscriptions from Pherae, to Zeus Thaulios and to Zeus Aphrios, respectively. *Ibid.* 1913, pp. 232 f., G. K. GARDIKAS offers numerous Greek words of similar formation to the new word ἰδιοξενοδόκοι found in Thessalian inscriptions by Arvanitopoulos (cf. *ibid.* 1913, p. 165).

Inscriptions of Lesbos.—In *Ἀρχ. Ἐφ.* 1913, pp. 220-224 (6 figs.), P. N. PAPAGEORGIOU publishes a bibliography of Lesbian inscriptions published since his Supplement (1900) to *I.G.* XII², and also nine new ones, among which is an interesting epitaph in elegiac metre in honor of a priestess, apparently in a sanctuary of Aeacus. The published inscriptions of Lesbos now total 682. *Ibid.*, pp. 225-228 (fig.), the same writer publishes supplementary notes and corrections to twenty-four inscriptions of Lesbos, most of which are in *I.G.* XII².

Inscriptions from Lycia.—Fifty inscriptions of Roman date, which were copied in Lycia in the spring of 1911, are published by H. A. ORMEROD and E. S. G. ROBINSON, in *J.H.S.* XXXIV, 1914, pp. 1–35. They are chiefly epitaphs, with a few dedications to divinities, honorary decrees for athletes, etc. One, from the architrave of a rock tomb, is in the native language; the others are Greek. An index of 146 proper names is appended.

Miscellaneous Inscriptions.—In *Sitz. Kais. Akad. der Wiss. in Wien*, Phil.-Hist. Klasse, 175, 1 (Wien, 1913, Holder. 55 pp.; 4 pls.) A. WILHELM restores or comments on the following inscriptions: 1. No. 933 in Dittenberger's *Sylloge*, on the distribution of land on Issa to settlers from Coreyra Melaina; 2. An inscription from Salona, probably a decree of the Roman Senate; 3. The oracle of Mnasistratus (*B.C.H.* XXXIII, pp. 175 ff.); 4. A Spartan inscription recorded by Leake (*Travels in the Morea*, III, No. 6); 5. A Delian decree (*B.C.H.* XXXIII, p. 473); 6. An epitaph from Melos (*Ath. Mitt.* XIX, p. 141, No. 2), grave inscriptions from Acarnania, and dedicatory inscriptions from Amorgos, all in Athens; 7. The word γαζοφυλάκιον in an inscription from Miletus (*Abh. Berl. Akad.* 1908, Anhang, pp. 35 ff.); 8. An inscription from Alinda (*B.C.H.* XVIII, p. 39); 9. The letters ΕΤΕΡΩΝΟΣ on a bronze tablet in Berlin indicate that something has fallen out, perhaps μετὰ καὶ ἐτέρων <ὧν παρέσχετο τῷ δήμῳ φιλοτιμούμεν>ος; 10. A stone from Thyssanus with an inscription of the third century B.C. ('Εφ. 'Αρχ. 1911, pp. 59 ff.) which was later turned around and used for a dedication to Domitian and Domitia.

Inscriptiones Graecae V, 1.—A few corrections and suggestions on items in the new volume of the Corpus of Greek Inscriptions, comprising the Laconian and Messenian inscriptions, are made by M. N. TOP in *J.H.S.* XXXIV, 1914, pp. 60–63. Especially the monograms combined of Π and Μ should be read as Πομπήιος or Πομπώνιος, not as Πόπλιος Μέμμιος, or any other two names. Also the ξ signifying a freedman is to be interpreted as the preposition, not as an abbreviation for ἐξελεύθερος. The name 'Ενύμαντος might be assumed as a Spartan form for 'Ονόμαντος.

The Inscription of Amia.—In *Not. Scav.* X, 1914, p. 423, D. COMPARETTI offers a different reading of the Greek inscription in honor of Amia found at Grugua, Sardinia and published by Professor Halbherr in *Not. Scav.* 1913, pp. 89 f.

On an Inscription of Monastir.—In 'Αρχ. 'Εφ. 1913, p. 228, P. N. ΠΑΠΑΓΕΩΡΓΙΟΥ publishes a correction to an inscription of Monastir (Macedonia) published by Wace and Woodward, *B.S.A.* 1911–1912, p. 170.

COINS

Greek Coins Acquired by the British Museum.—Twenty-seven coins from various parts of the Greek world are pictured and described by G. F. HILL in *Num. Chron.* 1914, pp. 97–109 (2 pls.). He omits such coins, especially of Cyrenaica, as are likely to be published soon in the official catalogue. In commenting on the gift by the late Sir Robert Hamilton Lang of 394 small Cypriote coins, the remainder of a hoard discovered by him at Dali in 1869, Mr. Hill remarks that a study of the hoard leads to a correction of the date of the small one-sided ram's head obols of Salamis assigned in *B.M.C., Cyprus*,

Pl. IX, 7-9. They are not of the time of Euclithon, but considerably later, as well preserved specimens of them occur in this hoard, which dates from the latter half of the fifth century.

Ethnics on Greek Coins.—In *Num. Chron.* 1914, pp. 236-48, E. S. G. ROBINSON publishes an alphabetically arranged list of ethnics appearing on Greek coins. It is designed to supersede the now out-of-date list in Boutkowski's *Petit Mionnet de Poche*; but this present part is confined to genitives plural, other categories being reserved for a later occasion.

The Electrum Coins of Lampsacus.—In *The Electrum Coinage of Lamp-sakos* (New York, 1914, American Numismatic Society. 34 pp.; 2 pls.) AGNES BALDWIN discusses the electrum coins of Lampsacus of which fourteen varieties and about forty specimens are known. She thinks that there was an early issue dating from the end of the sixth and beginning of the fifth century, and a later issue dating from about 450 B.C. The type is the same, a hippocamp on the obverse and an incuse square on the reverse, but it is more developed in the later coins. She thinks that Gardner and Jameson are right in assigning the coins with a small palmette above the hippocamp, and struck according to the Milesian standard, to the period of the Ionian revolt.

Greek Bronze Coins from Lycia and Pamphylia.—A list of some 185 coins, acquired in Lycia, Pamphylia and Pisidia in 1911, with descriptions of such as are not treated in the standard numismatic works, 44 in number, and photographic reproductions of 27, is given in *J.H.S.* XXXIV, 1914, pp. 36-46 (pl.), by E. S. G. ROBINSON. The greater number of coins are from the nearer parts of Asia Minor, but scattered specimens belong to Thrace, Lesbos, Syria, Phoenicia, and Alexandria.

Syracusan Coin-Engravers.—In *R. Ital. Num.*, XXVII, 1914, pp. 147-168 (pl. and 2 cuts), A. SAMBON concludes his study of the Syracusan coin-engravers of the fifth and early fourth centuries B.C., discussing the work of Cimon and his anonymous successors, of Parmenius, and of Euaenetus. The well-known decadrachm of the Jameson collection (from the hoard of S. Maria di Licodia), of which he gives an illustration, he agrees with Evans and Hill in attributing to an unknown artist, who, he thinks, may be the $\xi\Omega \dots$, a collaborator of Cimon, who signed the type of the front-facing Arethusa, of which M. Sambon also supplies a picture in his plate. Farrer attributed the coin to Euaenetus; but it exhibits a difference of both type and artistic sentiment from the work of that artist.

GENERAL AND MISCELLANEOUS

Cyclopean Altars at Mycenae.—In *'Αρχ. 'Εφ.* 1913, pp. 229-230, G. MISTRIOES advances the view that Euripides (*Iph. Aul.* 150) in making Agamemnon use the phrase *ἐπὶ Κυκλώπων θυμέλας* of Mycenae, is using the popular contemporary designation for the ruined city, which arose from the nature of its most conspicuous remains.

The Omphalos at Delphi.—In *C. R. Acad. Insc.* 1914, pp. 257-270 (3 figs.), F. COURBET points out that the omphalos seen by Pausanias outside the temple of Apollo at Delphi was a copy intended for public view, while the real omphalos, as inscriptions and other literary evidence prove, was within the temple. It was kept in the adyton which he locates within the temple, on the south

side, 3.96 m. from the west end. In 1913, he found within this enclosure, which is 6.20 m. wide, a poros omphalos (Fig. 1), 0.275 m. high and 0.38 m. in diameter with an iron spike in the top. On the side are three letters, an E on its side and the word Γα. This omphalos evidently dates from the seventh century B.C. and was probably the sacred relic of the temple.

The Delphian Archons.—In *Klio*, XIV, 1914, pp. 265-320, H. POMTOW publishes a list of the Delphian archons from 302 to 202 B.C. adding twelve new names. The evidence for them is presented in full.

The Nineteen-Year Cycle at Athens.—In connection with his investigation to determine the date of the official adoption of the Metonic cycle in the political calendar of Athens (cf. 'Αρχ. 'Εφ. 1908, pp. 143-150 and 284-314), K. MALTEZOS ('Αρχ. 'Εφ. 1913, pp. 117-124) examines the evidence relative to intercalation for the years in regard to which his scheme of the cycle involves a difference in the matter of intercalation from that of Ferguson (*Ci. Phil.* 1908) or that of Sundwall (*Zur Frage von dem neunzehnjährigen Schaltcyklus in Athen*, 1909-10). In support of his own scheme he finds that the years 325/4, 307/6, and probably 328/7 were intercalated; 324/3, 318/7, and 313/2 were "ordinary;" while for 327/6, 311/0, 309/8, 308/7, and 305/4 the evidence is either lacking or insufficient.

The Stade as a Measure in Herodotus.—In *Klio* XIV, 1914, pp. 338-344, F. WESTBERG examines various distances given by Herodotus and concludes that he used three different kinds of stade: 1. The Babylonian-Persian stade of about 198.39 m., or $7\frac{1}{2}$ to the Roman mile; 2. The stade of about 148.85 m. or 10 to the Roman mile; and 3. The stade of about 178.2 m. based on the Attic-Roman foot.

The Sacrifice of Tyndareus.—Pausanias (III, 20, 9) tells of a mound which he saw near Sparta known as the ἵππου μνήμα, and that it was so called because here was buried a horse which Tyndareus had sacrificed when he made the suitors of Helen swear that they would protect her. In *R. Hist. Rel.* LXVIII, 1913, pp. 133-145, S. REINACH argues that Tyndareus was a horse god; that the Dioscuri were horse divinities; that at the place mentioned by Pausanias a divine horse had been kept; that in exceptional cases the horse was sacrificed; that from the sacrificed animal Tyndareus became the sacrificer; that the mound was the place where divine horses had regularly been sacrificed.

Mumming Plays.—In *B.S.A.* XIX, Session of 1912-1913, pp. 248-265 (6 figs.), A. J. B. WACE describes mumming plays in northern Greece, Macedonia, and Thrace. Apparently they were all once features of a winter festival, though in many places they are now performed in the spring. They are by no means confined to the Greek population.



FIGURE 1.—OMPHALOS; DELPHI

The Double Flutes.—In *J.H.S.* XXXIV, 1914, pp. 89–105 (tables; 8 cuts), J. CURTIS publishes a study of the mechanism and use of the double flutes of the ancients, based largely on experiments made with models of the instruments that have been preserved in Naples, London, and elsewhere, and differing in some important matters from the statements of Howard (*Harv. Stud. in Class. Phil.* IV, pp. 52 ff.) and others. None of the ancient mouthpieces have survived and the pictures show only their outward form, in which the two flutes are alike. The writer's conclusions are somewhat as follows: In earlier times, when the two pipes were held at a wide angle, they were made on the same principle, blown like an oboe, with a reed inside of the bulb-shaped mouth-end; and by a difference in the placing of the holes and perhaps in the size of the tubes, were made to play different parts of a single octave. During the period of great musical progress, 500–450 B.C., when the range of the singer's tones was extended, the number of holes was increased and the flutes were held parallel, so that either one could be played by both hands and could alone cover a whole octave. Now by changing the size of the bore and the manner of blowing one of the flutes to the syrinx principle, that of the penny whistle, the flageolet, and the flue organ pipe, without changing its outward appearance, it was made to play an octave above the other and thus gave the full range of the Dorian, Phrygian and Lydian *tropoi*, with their different *harmoniai*. The two flutes were never sounded at the same time and the single tone was always in unison with the voice. The notation of the Greeks accurately represents the relative pitch of the different *tropoi*. Their lowest note was about a tone below modern E. They recognized the difference between the major and minor tone, and hence could not have used the theoretical Pythagorean intonation.

Ancient Surgical Instruments.—A medical and surgical outfit, dating probably from the first or second century A.D. and including a balance, a glass beaker, a porphyry slab, and a box, besides three bronze cupping vessels and the instruments used in operations, was found in 1911 or 1912, near Colophon in Ionia, and is now the property of the Johns Hopkins University at Baltimore. The pieces, 36 in number, are described and illustrated by R. CATON, *J.H.S.* XXXIV, 1914, pp. 114–118 (3 pls., 2 figs.).

The Topography of Megara.—In *B.S.A.* XIX, Session of 1912–1913, pp. 70–81 (4 figs.), S. CASSON reviews the arguments relating to the sites of Nisaea and Minoa. He concludes that the larger, eastern, hill of St. George is the site of Nisaea, and the smaller hill, to the west, that of Minoa.

Ianitsa.—In *Ἀρχ. Ἐφ.* 1913, pp. 230 f., G. MISTRIOTES defends his explanation of the origin of the name Ianitsa, *ibid.*, pp. 20 f., against the criticism of G. Hatzedakes, *Ἑλληνικαὶ Μελέται*, p. 71. He believes that the Turks, when they conquered Macedonia, recognizing in the old capital Pella a peculiarly Greek city, made it their capital and named it "Iounanitsa," i.e. the city of the Iouan (Ionians), a name they still use for the Greek race.

ITALY

SCULPTURE

Roman Portraits in Copenhagen.—The Roman portrait sculptures in the Ny Carlsberg Glyptothek at Copenhagen are studied by F. POULSEN in *Röm. Mitt.* XXIX, 1914, pp. 38-70; 3 pls.; 19 figs. Of special interest is the portrait of Trajan.

The Marsyas of the Forum.—The much venerated statue of Marsyas in the Roman Forum has been recognized as of fourth century date. Furthermore it came to Rome between 200 and 170 B.C. In *Klio*, XIV, 1914, pp. 321-337, A. REINACH points out that in 188 Cn. Manlius Vulso camped for three days at Apamea in Phrygia which was the centre of the Marsyas cult, and argues that the statue was carried off to Rome from that place at that time. It is not unlikely that Manlius thought of Marsyas as a god connected with the early traditions of his race.

Antiquities from Lanuvium.—In *B.S.R.* VII, 1914, pp. 63-91 (17 figs.), A. M. WOODWARD describes and discusses fragments of sculpture derived from the excavations carried on in the years 1884-1890 at Civita Lavinia by the late Lord Savile. The fragments here described are 73 in all, seven of which are in the British Museum, the rest in the Museum of the Leeds Philosophical and Literary Society, at Leeds. They are the remains of six riders and seven horses, evidently a large equestrian group. The horses were prancing. The workmanship is Roman, the marble Italian. The second century A.D. is suggested as the probable date.

VASES AND PAINTING

Italiote Vases with Figures of Marine Animals.—In *R. Ét. Gr.* XXVII, 1914 pp. 144-152 (8 figs.), MORIN-JEAN discusses the Italiote vases with marine animals. In the Naples museum especially are amphorae and lutrophori upon which in a band separating an upper and a lower scene are various mollusks and other marine animals, drawn with great truth to nature. This type of decoration was first used about 350 B.C. and the finest examples of it date from the third period of Ruvo (350-300 B.C.). The well-known plates decorated with fish belong chiefly to the next period (300-250 B.C.), although carelessly drawn specimens date from the fifth period (250-200 B.C.).

Chronology of Vases of Ruvo.—In *Neapolis*, II, 1914, pp. 31-41, V. MACCHIORO defends his theory of the chronology of the vases of Ruvo and his arrangement of them in the Naples museum against the criticisms of Ducati (*Rend. Acad. Linc.* 1913, pp. 523 ff.).

Forgotten Roman Wall Paintings.—In *B.S.R.* VII, 1914, pp. 114-123 (5 pls.; plan), MRS. ARTHUR STRONG publishes colored drawings by Mr. F. G. Newton of paintings in ancient rooms on the Palatine. The rooms are: 1. A loggia which opens upon the extensive gallery known as the "Bridge of Caligula"; 2. A chamber immediately to the southeast of the so-called "Stadium" of the Palatine; 3. A room in a complex of chambers near or under the site of the baths of the Palace of Hadrian and Septimius Severus. In the first are two pictures, each containing a priestess and an attendant. In

the second the subject is a *lararium*. The vault of the third is decorated with three series of rectangular panels divided by decorative designs; in the panels are pastoral scenes. Further publications of a similar character are to follow. All these pictures are virtually unknown.

Drawings of Ancient Paintings in English Collections.—In *B.S.R.* VII, 1914, pp. 1–62, THOMAS ASHBY publishes an illustrated catalogue, with discussion, of 386 drawings of ancient Roman paintings. These drawings are at Eton. The ancient paintings are, in part, lost, which adds to the importance of the drawings.

INSCRIPTIONS

A Curious Epitaph.—A more accurate reprint of a curious and puzzling epitaph, previously known from *Ephemeris Epigraphica*, is published by H. DESSAU in *B. Com. Rom.* XLI, 1913, pp. 149–153. It contains a Greek verse transliterated with blunders. Thus TVTOST, apparently for *τοῦτ' ἐστίν*, shows the Latin elision instead of the Greek. It is probably of the time of Augustus.

A Building Inscription.—Scanty fragments of a monumental inscription in the Roman Forum, from a building restored by Severus and Caracalla, are discussed by M. BANG in *Röm. Mitt.* XXIX, 1914, pp. 7–11 (2 figs.).

The Military Diploma of Lyons.—In *R. Ét. Anc.* XVI, 1914, pp. 290–294 (2 pls.), P. FABIA and C. GERMAIN DE MONTAUZAN publish the military diploma found at Lyons in 1913. The two plaques are 13 cm. high and 10.5 cm. wide. They are almost complete and the small lacunae in the inscription can be restored with certainty. It is dated March 16, 192 A.D. and concerns a soldier of the Thirteenth Cohort *Urbana* stationed at Lyons.

Epigraphic Bulletin.—In their *Revue des Publications relatives à l'Antiquité romaine* for January–June, 1914 (*R. Arch.* XXIII, 1914, pp. 453–504) R. CAGNAT and M. BESNIER give the text of 213 inscriptions (20 in Greek and the rest in Latin) and notes on epigraphic publications.

COINS

Civil War Coinage of 68–69 A. D.—H. MATTINGLY deals exhaustively with the coinage issues of the period 68–69 A.D. in *Num. Chron.* 1914, pp. 110–137 (2 pls.), discussing the later issues of Nero, the “Autonomous” series, the coins of Galba, Otho, and Vitellius, and the earliest of Vespasian, as to date and places of minting, and somewhat as to the historical meaning of types. The article is thus a numismatic companion to the history of the “year of the four emperors.”

Quadrantes Assigned to Augustus.—L. LAFFRANCHI, in an article printed in *R. Ital. Num.* 1911, pp. 319 ff., argued that a somewhat puzzling series of *quadrantes* usually assigned to the reign of Augustus is rather to be attributed to the period 35–50 A.D. His views are briefly combated by H. MATTINGLY, who would hold to the traditional attribution. (*Num. Chron.* 1914, pp. 261–264)

Contributions to the Corpus Numorum.—Under this title the veteran F. GNECCHI describes 197 more coins from his collections, ranging in date

from Julius Caesar to Andronicus IV, Palaeologus. (*R. Ital. Num.* XXVII, 1914, pp. 169-206; 3 pls.)

A Correction.—In a recent work by Professor Casagrandi (*La Pistrice sui tetradrammi di catana e sul aureo della collezione Pennisi*: Catania, 1914) the author caustically criticises G. F. HILL for the alleged offence of publishing in his *Coins of Ancient Sicily* (Pl. VIII, 7) a false illustration of the Pennisi coin. Mr. Hill points out that the coin he represented was not from the Pennisi collection at all, but from that of the British Museum, and that it was most accurately reproduced. (*R. Ital. Num.* XXVII, 1914, p. 269.)

GENERAL AND MISCELLANEOUS

An Early Necropolis at Bologna.—In *R. Arch.* XXIII, 1914, pp. 321-331, A. GRENIER discusses the early necropolis found in 1913 about 500 m. east of Bologna, outside of the gate of S. Vitale (G. Ghirardini, *La necropoli antichissima scoperta a Bologna fuori Porta San Vitale*, nota preliminare comunicata alla Classe di Scienze Morali della R. Accademia delle Scienze dell' Istituto di Bologna . . . Bologna, 1913). He does not agree with Ghirardini's theory that the primitive settlement at Bologna consisted of several independent villages. This necropolis is the earliest found at Bologna, but it does not bridge the gap between the Terramare and the Villanova civilization. It does, however, show that the Villanova culture in the valley of the Po was as early as that in Tuscany. Perhaps those who brought it to Italy came from the north.

Stone Age Weapons from Populonia.—Stone age weapons from the vicinity of Populonia are discussed by A. MINTO in *B. Pal. It.* XXXIX, 1913, pp. 85-91 (2 figs.).

Prehistoric Graves from Centuripe.—Prehistoric Sicilian graves at Centuripe are illustrated in *B. Pal. It.* XXXIX, 1913, pp. 92-98 (4 figs.) by P. ORSI.

An Archaic Tomb at Sardara.—In *B. Pal. It.* XXXIX, 1913, pp. 99-127 (3 pls.; 4 figs.) A. TARAMELLI gives an elaborate account of an archaic tomb at Sardara, with a bronze statuette of the most primitive Sardinian art.

Oriental Influence on Early Italian Civilization.—The workings of pre-Hellenic Oriental influences on the primitive Italians form the subject of a paper by G. GHIRARDINI in *B. Pal. It.* XXXIX, 1913, pp. 137-159.

Masons' Marks at Perugia.—Some notes on the walls of Perugia by C. DENSMORE CURTIS appear in *Röm. Mitt.* XXIX, 1914, pp. 1-6 (fig.). He has made a special study of the masons' marks.

A Nymphaeum near Castel Gandolfo.—The results of excavations carried on as long ago as 1841, in a nymphaeum on the shore of the Lago Albano, below Castel Gandolfo, are published by G. LUGLI in *B. Com. Rom.* XLI, 1913, pp. 89-148 (2 pls.; 9 figs.). This *Ninfeo Bergantino* is in a grotto, and is of the time of Domitian.

Paganica.—The identification of the village of Paganica in the valley of the Aterno with a place of the same name, and a study of the roads in this part of the country of the Vestini form the subject of a contribution to *Röm. Mitt.* XXIX, 1914, pp. 127-139 (fig.) by N. PERSICHETTI.

The Site of the Temple of Apollo on the Palatine.—Further arguments in support of his theory of the site of the temple of Apollo (southwest portion of

the hill, the site assigned by Hülsen and others to Jupiter Victor) are advanced by G. PINZA in *B. Com. Rom.* XLI, 1913, pp. 199-224, (pl).

Seneca and the Golden House of Nero.—In *C. R. Acad. Insc.* 1914, pp. 231-242 (8 figs.), F. PRÉCHAC points out that the statement that Seneca does not mention the Golden House of Nero is incorrect. There are several allusions especially in Epistles 90 and 115. His reference to the palace of the Sun suggests that the colossal group in the vestibule represented Nero as Helios driving a four-horse chariot. Such a group is shown on later coins.

The Second Festival of Carmenta.—The question of the establishment of a second festival (Jan. 15) in honor of Carmenta, together with the conflicting theories and traditions on the subject, and the restoration of a lacuna in the *Fasti Praenestini* at this critical point, are discussed in an elaborate study by MARIA MARCHETTI in *B. Com. Rom.* XLI, 1913, pp. 154-184. She thinks the second festival dates from Romulus, and that his name should be restored in the inscription.

Baalbek and Roman Art Under the Empire.—The architectural ornament of the temples and other buildings at Baalbek, very minutely studied and compared with related designs in architecture all over the area of the Roman Empire, east and west, is made the basis for a more definite dating of the history of Heliopolis than has hitherto been reached, and also for a fuller understanding of the differences in the development of Graeco-Roman art in the different parts of the Empire. Beside the main cleavage between East and West, corresponding closely to the division between the Greek and Latin languages, there were subordinate varieties, as those of Syria and Asia Minor, and all of these interacted upon one another to some extent, through the migration of artists and other causes. At Heliopolis, two building periods, each of some duration, can be recognized. The Great Temple of Zeus was begun in the early Augustan period, with the founding of the Colonia Julia Augusta Heliopolitana, in the form of late Hellenistic art which was then current in the city of Rome; but before its completion, sometime before the Flavian period, specifically eastern tendencies were manifest. A second period of activity, embodied in the Small Temple (temple of Bacchus), with the porticoes of the fore-court and the Round Temple, began in the latter part of Trajan's reign and extended to that of Antoninus Pius. Later in the second century the decline set in here, as elsewhere in the Roman world. The elements of this study are the Corinthian capital and the acanthus leaf in general, the egg-and-dart moulding, the Lesbian moulding, the shell-niche, the scroll-friezes, etc. Incidentally it is seen that the earlier influence in the palace of Diocletian at Spalato was from Asia Minor, not Syria. (E. WEIGAND, *Jb. Arch. I.* XXIX, 1914, pp. 37-92; 5 pls.; 42 figs.)

The Mosaic Portrait of Virgil.—In *Atene e Roma*, XVII, 1914, cols. 65-94, D. COMPARETTI discusses the mosaic portrait of Virgil found at Hadrumetum in North Africa in 1898. It is perfectly preserved and once formed the decoration of a *tablinum*, while two other mosaics probably representing Aeneas and Dido decorated the adjoining *alae*. The latter are badly injured. The poet is represented seated composing the *Aeneid*, while Clio and Melpomene stand on either side of him. On the book which Virgil is holding is line 8 of the *Aeneid*. There is nothing ideal about the poet's face. The mosaic is clearly a portrait and dates from the end of the first century A.D. The

writer believes that Martin's identification of certain heads as portraits of Virgil cannot stand; neither can his theory that the first seven lines of the *Aeneid* are a later addition. The mediaeval portraits of Virgil are all imaginary.

Mosaics in the House of the Faun at Pompeii.—In *Neapolis*, II, 1914, pp. 42–99, 135–152, the history of the themes of the mosaics in the House of the Faun at Pompeii is discussed in detail by W. LEONHARD, who also traces the development of mosaic art in general and concludes that although it was much practised at Alexandria yet its origin was Greek rather than Egyptian or Asiatic.

Identification of the Residents of Houses at Pompeii.—When on the walls of a house at Pompeii are found electoral notices in which, in addition to the name of the candidate, there appears the name of a citizen in the nominative or vocative (according as he seems to promise his support or is requested to do so), we may recognize in the citizen thus named the occupant of the house. This principle is laid down by M. DELLA CORTE, in *Neapolis*, II, 1914, pp. 153–201, tested by comparison with results obtained in other ways, and then used as a basis for a new and more elaborate list of occupants of houses in or about the year 79.

Southern Italian Museums.—Recent improvements in the arrangement of the museum at Bari and the restoration of the museum at Reggio-Calabria are briefly described in *Neapolis*, II, 1914, pp. 120–121.

The Peace of Pozzuoli.—In *R. Arch.* XXIII, 1914, pp. 341–345, R. SCIAMA discusses the article by J. Carcopino (*ibid.* XXII, 1913, pp. 253 ff.; *A.J.A.* XVIII, 1914, p. 238) on the peace of Misenum, 39 B.C., and concludes that the evidence does not show that Octavius, Antony, and Sextus Pompey met on the island in the harbor of Pozzuoli (Dicaearchia).

The Labarum of Eusebius.—In *Studi Romani*, II, 1914, pp. 216–223, P. FRANCHI DE' CAVALIERI returns to his account of the *labarum* described by Eusebius (cf. *Studi Romani* II, 161 ff.). No account was taken of his article in the *Relazione della Commissione a S.A.R. il conto di Caserta*, and the text followed by the Commission was an inferior one (an Italian translation of the original).

Dillius Vocula.—In *Studi Romani*, II, 1914, pp. 153–188, P. FABIA has an account of the career of Dillius Vocula, commander of the twenty-second legion (Tac. *Hist.* IV, 24), offering valuable material for the interpretation of the *Histories* of Tacitus.

SPAIN

Pre-Roman Remains at Cadiz.—In *Boletín de la Sociedad Española de Excursiones*, XXII, 1914, pp. 81–107, PELAYO QUINTERO discusses the discoveries made from time to time in the pre-Roman necropolis at Cadiz, among which an anthropoid sarcophagus found in 1887, jewelry, amulets and other objects including several small heads are especially noteworthy. In 1912 some tombs were opened which contained skeletons.

Remains of the Cult of Mithra in Spain.—In *R. Arch.* XXIV, 1914, pp. 1–31 (13 figs.) PIERRE PARIS makes some additions to the list of inscriptions relating to the cult of Mithra in Spain, then describes and discusses the remains of the Mithraeum at Merida. A dedication of an *ara genesis* here dates from

155 A.D., and at this time the cult seems to have been most important. Various statues and reliefs were found, among them a Kronos with lion's head, a Kronos with human head (contemporaneous), a Venus pudica, a reclining Oceanus, and a seated Mercury. Further discoveries are possible.

FRANCE

An Engraved Bronze at Rouen.—In *R. Arch.* XXIII, 1914, pp. 337-340 (3 figs.), É. ESPÉRANDIEU publishes an engraved bronze at Rouen. It is probably the handle of a *simpulum*. Engraved upon it with a burin are: Mercury with a goat; a snake-footed being holding above his head a sort of arch of lines and dots; and seven or eight small representations of man, animals and monsters.

Pre-Roman Sites near Marseilles.—In *R. Ét. Anc.* XVI, 1914, pp. 329-332 (fig.), H. DE GÉRIN-RICARD records the location of fourteen ancient sites in the vicinity of Marseilles.

Decorated Pottery at Meudon, near Vannes.—In *R. Arch.* XXIV, 1914, pp. 67-93 (9 figs.), Comte DE LANTIVY and J. DE LA MARTINIÈRE describe pottery found at three places about Meudon, near Vannes (Morbihan). The forms of the vases are simple, usually without foot. The decoration is pressed in with a roller and is of simple linear character. The date is unknown, but the decorations resemble those called Celtic.

An Ancient Road near Marseilles.—In *R. Ét. Anc.* XVI, 1914, p. 333, H. DE GÉRIN-RICARD reports that the ancient road which ran from Marseilles to Pourcieux, where it joined the Aurelian Way, may still be followed, especially between Terme de Peypin and Roquefeuil. It is from 4 to 6 m. wide, and its general direction from southeast to northwest. Remains of tombs, etc., are frequent along it.

Sculptures of Roman Gaul.—Commandant É. ESPÉRANDIEU continues his important publication of the sculptures of Roman Gaul with a fifth volume devoted to the reliefs, statues, and busts of ancient Belgium. He describes briefly the sculptures of Reims, Laon (including the district between the Aisne, the Oise and the Meuse), Soissons, Champieu, Senlis, the temple in the forest of Halatte, Compiègne, Beauvais, Amiens, Arras; Saint-Quentin, Boulogne-sur-Mer, Bavay, Brussels, Tongres (with Liège and Maëstricht), Arlon, Clausen, Luxembourg, Metz, and various sites in lower Lorraine. Nearly every piece described is accompanied by at least one illustration. [*Recueil général des bas-reliefs, statues et bustes de la Gaule romaine*. Par É. ESPÉRANDIEU. V: Belgique, Pt. 1. Paris, 1913, Imprimerie Nationale. 502 pp.; 1318 figs. 4to.]

The Lycurgus Mosaic.—In *R. Arch.* XXIII, 1914, pp. 435-436, E. BIZOT corrects some details of the description given by Waltz (*ibid.* XXII, 1913; p. 292; cf. *A.J.A.* XVIII, 1914, p. 242) of the mosaic at Vienne with a representation of the punishment of Lycurgus. He lays great stress upon the effective composition of the mosaic.

The Musée Guimet at Lyons.—The Musée Guimet, founded at Lyons by M. Émile Guimet in 1879, was transferred to Paris in 1888. Since that time it has developed remarkably and has enriched other cities besides Paris (Toulouse, Bordeaux, Le Havre) with its treasures. Since 1910 a rich mu-

seum has again come into being at Lyons, formed by duplicates and loans from Paris and from numerous gifts, comprising objects of art from Egypt, Japan, Persia, India, Indo-China, and China. A guide has been prepared, which serves to give a good idea of the contents of this museum. The Egyptian, Japanese and Chinese departments are especially interesting. The guide contains chapters on the cult of the dead in Egypt and on the religions of India and Indo-China. [*Guide illustré du Musée Guimet de Lyon*. Chalon-sur-Saône, 1913, Imprimerie française et orientale E. Bertrand. 192 pp.; frontispiece, 9 pls.; 19 figs. 12mo.]

GERMANY

Glazed Terra-cotta Vases in Berlin.—In *Ber. Kunsts.* XXXV, 1913-14, cols. 277-314 (16 figs.) R. ZAHN describes the collection of glazed terra-cotta vases in the Berlin museum. Most of them are low cups with decoration in relief, and they date from the first century B.C. to the first century A.D. The most interesting is a remarkable one-handed beaker, 15.5 cm. high (Fig. 2). It was made of a light red clay, except the reliefs which were of a lighter

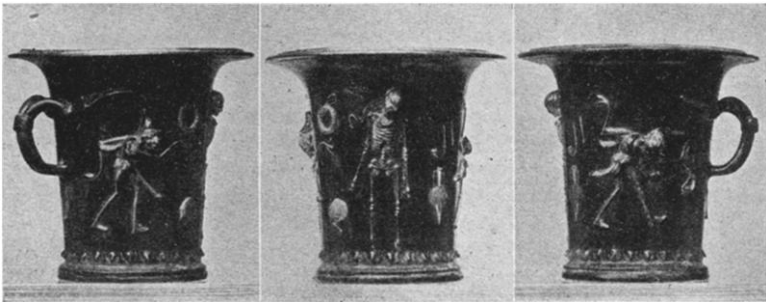


FIGURE 2.—GLAZED CUP FROM PELLA

clay, and covered with a light green glaze. This gives to the body of the vase an olive brown color, and a light green color to the reliefs. The latter represent a skeleton, on either side of which dances a grotesque figure (*γρύλλος*) in a pointed cap. To the left of the skeleton is the word ΚΤΩ, and to the right ΧΡΩ. The vase dates from the first century B.C.

RUSSIA

The Figures on the Gold Comb from Solokha.—In *Berl. Phil. W.* October 10, 1914, cols. 1311-1312, O. ROSSBACH argues that the figures on the gold comb from Solokha (*A.J.A.* XVIII, pp. 408 ff.) represent Greeks from different colonies in Scythia fighting each other; while the figures on the quiver are two types of Scythians, the mounted figures being the nomad Scythians of Herodotus (IV, 20).

NORTHERN AFRICA

Bas-Relief from Mactar.—In *R. Arch.* XXIII, 1914, p. 379 f. (fig.), LOUIS CHATELAIN describes and illustrates the relief found by him at Mactar in 1907–1908 (*C.R. Acad. Insc.* 1911, pp. 511 f.). In the middle is a vase; at the right a griffin, at the left a Triton, at the ends foliage and the like. The Triton terminates not in a fish-tail, but in the hinder part of a horse. An inscription gives the date, which corresponds to 170 A.D.

EARLY CHRISTIAN, BYZANTINE, AND MEDIAEVAL ART

GENERAL AND MISCELLANEOUS

Byzantine Churches in Attica.—In *Ῥαχ. Ἐφ.* 1913, pp. 130–143 (12 figs.), A. XYNGOPOULOS describes two small Byzantine churches in Attica. 1. The ruined chapel of the Virgin (Panagia) near the cavalry barracks at Goudi resembles in plan the early Christian basilica; three parallel barrel-vaults each of which ends in an apse form a nave and two aisles. The east end with the apses is older, the rest of the building being a restoration of the fourteenth (?) century. An earlier structure of the fifth or sixth century, appears to have stood upon the same site. Most of the frescoes have been destroyed beyond recognition, but a presentation of Christ in the Temple can still be identified. 2. The Church of the Transfiguration, on the lower slope of the Acropolis, north of the Erechtheum, dates from the thirteenth or the fourteenth century. Four columns support the octagonal dome which caps the intersection of two barrel-vaults which form a cross upon the roof. A low, vaulted, double chamber of unknown use, opening from the south aisle, is cut out of the rock of the Acropolis.

The Church of Santa Sophia.—In *J. B. Archit.* XXI, 1914, pp. 573–584 (9 figs.) C. GOURLAY gives a general account of the church of Santa Sophia at Constantinople commenting on its history, the changes introduced by the Turks, and its architectural beauties.

The Cloister of Theodosius at Jerusalem.—In *Byz. Zeit.* XXIII, 1914, pp. 167–216, E. WEIGAND describes the history and construction of the cloister of Theodosius at Jerusalem which dates from the fifth century. He comments particularly on the trefoil apse with reference to its Hellenistic prototypes and subsequent use, and discussing the style of the capitals and the sarcophagi which remain from the original building.

Cruciform Fonts in the Aegean Area.—In *B.S.A.* XIX, Session of 1912–1913, pp. 118–122 (3 figs.), S. CASSON describes the present condition of the baptistery at Kepos in Melos, in which is a cruciform font, a square or rectangular basin into which steps lead down from the four sides. A slab resting on a pillar before the font was probably a seat, rather than an altar. *Ibid.* pp. 123–132 (6 figs.), R. M. DAWKINS describes ten cruciform fonts at different places in the Aegean area. The steps are not always on all four sides, but on four, two, or one. Some fonts are monolithic, others, like that at Kepos, built of slabs.

The Abbey of Bella Paese in Cyprus.—In *J. B. Archit.* XXI, 1914, pp. 482–488 (14 figs.), G. JEFFERY describes the work done in 1913 in an effort to

preserve as much as possible of the Abbey of Bella Paese in Cyprus. Two buttresses were built against the west wall of the refectory to take the place of demolished buildings on this side; tree roots and other vegetable growths were removed from the refectory roof, which was then covered with cement; hundreds of cartloads of earth were removed from the precinct and the area drained; the buried ruins of the Chapter House were uncovered; and supports were provided for the cloister arcades. While this work was being done many details of the architecture were recovered, e.g. the design of the tracery in the windows. The cloister of Bella Paese is in the Flamboyant style with reminiscences of Spain. No other such cloister exists in the East.

East Christian Paintings in the Freer Collection in Detroit.—The University of Michigan has issued, as Vol. XII, 1 of its Humanistic Series, a monograph by C. R. MOREY on some Byzantine and Coptic paintings in the collection of Mr. Charles L. Freer at Detroit. The first part of the volume is devoted to two



FIGURE 3.—THE DANCE OF SALOME

miniatures from a manuscript of the *Heavenly Ladder*, a work written on Mt. Sinai about 600. The miniatures can be dated about 1130, and their place of origin identified as the monastery of St. John Baptist at Constantinople. A discussion of other illustrated manuscripts accompanies this part of the work. The second portion deals with a series of eight miniatures from a manuscript of the Gospel, dating in the end of the twelfth century. The last section treats the painted wooden panels which form the covers of the Washington manuscript of the Gospels. They are adorned with the portraits of the Evangelists, and are important not only in establishing the Coptic type of Mark, but as illustrating the orientalizing of Coptic art in the early seventh century.

A Silver Censer from Asia Minor.—F. Sarre brought back from his Asia

Minor expedition of 1895 a silver censer of peculiar form adorned with Gothic architectural motifs, and bearing the incised figures of Christ, the Virgin, John the Baptist, and Saints Basil, Chrysostom, and Gregory. Sarre regarded the censer as a native work of the fifteenth century based on a European model. W. SIEHE points out in *Mh. f. Kunstw.* VII, 1914, pp. 343-345, that the censer comes from the church of Hagios Stephanos on the island of Nis in the lake of Egedir, and that the saints include the three great Cappadocian fathers, Basil, Chrysostom, and Gregory. The architectural forms, moreover, are precisely those Gothic motifs which are common at Nigde and its neighborhood. He considers the work of entirely original local origin, and is inclined to date it about the thirteenth century.

The Dance of Salome.—In *R. Arch.* XXIII, 1914, pp. 349-378 (pl.; 21 figs.), F. DE MÉLY publishes a photographic reproduction of a painting in the cathedral at Brunswick (Fig. 3), which represents Salome dancing before Herod and other details of the death of John the Baptist. The painting is signed by Iohan Wale Peter, and is to be dated in the thirteenth century. Other mediaeval representations of the same scenes (from illuminations and sculptures) are discussed, with illustrations. Two miniatures of the Reichenau school (the Evangelary of Otho, bishop of Bamberg, who died in 1139, now in Munich, and the Evangelary of Augsburg) and the Evangelary of Otho III (died 1002) at Aix-la-Chapelle agree closely with the *Guide to Byzantine Painting*. The burial of Saint John by the apostles John and Andrew, in the tympanum from the church of Saint Martin d'Ainay (eleventh century) at Lyons, is derived from the same source. Other representations are independent of the *Guide*. After 1215 the dance of Salome has the character of tumbling for about two centuries. A cryptogram gives the date 1246 for the fresco at Brunswick.

Levantine Currencies.—In *B.S.A.* XIX, Session of 1912-1913, pp. 174-181 (pl.), F. W. HASLUCK describes a hoard of 136 French and Neapolitan coins found in one of the southern Sporades, probably Kasos. He also prints notes on the coinage of the Latin Orient in 1458 from the *Itineraries* of William Wey of Eton.

Folk-Legend and History in the Nearer East.—In *B.S.A.* XIX, Session of 1912-1913, pp. 182-228, F. W. HASLUCK discusses various Turkish stories and their historical background under the titles "Graves of the Arabs in Asia Minor" (pp. 182-190), "Christianity and Islam under the Sultans of Konia" (pp. 191-197; 3 figs.) "Turkish History and Folk-Legend" (The Rise of the Karaosmanoglou; The Story of Sari Saltik; The Girding of the Sultan; pp. 198-220), and "The Forty" (pp. 221-228). The material is not archaeological, but may be indirectly of archaeological interest, and is, therefore, mentioned here.

Strzygowski on "Kunstforschung."—In *Z. Bild. K.* XXVI, 1914, pp. 3-11, J. STRZYGOWSKI sketches the changed conditions under which the art historian is working as compared with those of a generation ago, and pleads for a more general recognition of the change, and an adjustment of University teaching and Museum administration to the new point of view. This new point of view is chiefly characterized by a reaction against specialization, and a broader conception of the History of Art as a science.

ITALY

The Tomb of Galla Placidia at Ravenna.—In *Boll. Arte*, VIII, 1914, pp. 141–176, C. RICCI continues his description of the tomb of Galla Placidia at Ravenna, and deals with the mosaic decoration. Among the important questions which are discussed in the article is the identity of the figures which appear in pairs in the four lunettes under the dome. Ricci considers them to be apostles. He also brings evidence in support of the appellation Saint Lawrence given to the figure with the cross advancing toward the flaming gridiron in the lunette of the south arm, and cites a number of interesting parallels for the Good Shepherd scene.

A Portrait of Justinian II.—In *Röm. Mitt.* XXIX, 1914, pp. 71–89 (3 pls.; 7 figs.), R. DELBRUECK identifies the so-called Carmagnola of San Marco at Venice as a portrait bust of Justinian II (685–695 and 705–711 A.D.). This porphyry bust, which has unusual anatomical interest owing to the attempt to represent a mutilated nose, adorns the loggia of the bronze horses.

Romanesque Decoration in Florence.—In *L'Arte*, XVII, 1914, pp. 265–280, and 369–378, M. SALMI discusses the Romanesque style of decoration in Florence on the basis of the minor products—cancelli, pulpits, etc.—during the twelfth century, and into the thirteenth to the period when Gothic motifs and the plastic decoration of the Pisan school supplanted the old Florentine *opus sectile*.

Florentine Primitives in America.—In *Art in America*, II, 1914, pp. 263–275 and 325–336, O. SIRÉN discusses the following early Florentine paintings in American collections: A Madonna by Bernardo Daddi in the collection of the New York Historical Society; a Madonna by Taddeo Gaddi in the same collection; three panels by Andrea Orcagna in the Jarves collection, representing Saint Peter, Saint John Baptist, and the Adoration of the Magi; a Madonna and Saints by Nardo di Cione; a Madonna by the same painter in the possession of Mr. G. L. Winthrop, New York; a “Nativity and Resurrection” by Jacopo di Cione in the Jarves collection at New Haven; a triptych of the school of Orcagna in the collection of the New York Historical Society; a panel representing the Nativity, Annunciation and Entombment, Jacopo di Cione, in the Fogg Museum at Harvard; the “Quattuor Coronati” by the same painter in the Johnson collection at Philadelphia; a Madonna and Saints, also by Jacopo, in the Jarves collection, New Haven; and a Crucifixion, again by Jacopo di Cione, in the possession of Mr. Philip Lehmann, New York.

Fra Giovanni Dominici and Fra Angelico.—In two articles published in *L'Arte*, XVII, 1914, pp. 281–288, and 361–368, I. MAIONE compares the writings and sermons of the founder and prior of the Dominican monastery of S. Domenico at Fiesole, Giovanni Dominici, with the work of Fra Angelico, and finds that the religious conceptions of the latter were profoundly influenced by the ideas of his spiritual superior.

Tovaglie Perugine.—In *Rass. d'Arte*, XVII, 1914, pp. 108–120, W. BOMBE publishes a portion of the results set forth in greater detail in his forthcoming book on these embroideries of the fourteenth and fifteenth centuries. The article concerns itself particularly with the symbols and motifs employed, the most interesting of which are the Siren-motif, the dancers, the fountain of Perugia, and the Devil on a dragon.

FRANCE

Gothic Writing Tablets.—In *M. Soc. Ant. Fr.* 1913, pp. 301-313, L. SERBAT publishes a set of ivory writing tablets in private possession consisting of six leaves, of which the outer ones, the covers, are adorned with reliefs of the fourteenth century representing the Madonna with angels and the Crucifixion, while the four inner leaves have their faces sunken to receive the wax on which the writing was inscribed. A leather case with tooled ornament accompanied the tablets. While no tablets of this kind have been found that antedate the thirteenth century, there can be no doubt that they are the direct descendants of the ancient type.

GERMANY

The Franco-Flemish Strain in Lower Saxon Painting.—Light is thrown on Franco-Flemish influence in Lower Saxon painting by V. C. HABICHT who contributes to *Mh. f. Kunstw.* VII, 1914, pp. 359-366, a discussion of two altar-pieces of Lower Saxon origin which show the entry into the art of this district of Franco-Flemish ideas. The first is the altar-piece of the Aegidienkirche at Münden, the right wing of which is wholly the work of a Franco-Flemish master, while the left wing betrays the hand of a local pupil working in his style. This pupil in turn was the author of the altar-piece of the Brüdernkirche at Braunschweig. The writer dates the first of these works 1390-1400, the second in the beginning of the fifteenth century.

RENAISSANCE ART

ITALY

Terra-Cotta Figures by Ghiberti.—In *Jb. Preuss. Kunsts.* XXXV, 1914, pp. 385-386, W. BODE discusses a series of half-figures of the Madonna in high relief, modelled in terra-cotta, which he attributes to Ghiberti on the basis of their resemblance to figures on the first gates for the Baptistery at Florence. To these he adds a statuette of the Madonna in the Louvre, and two of the same subject in the Victoria and Albert Museum of London. Four half-figures—one in the Lanz collection at Amsterdam, the others in the Berlin museum—are attributed to a follower of Ghiberti. Most of the Madonna reliefs which Bode attributes to the sculptor himself are also in Berlin.

The Interpretation of a Relief by Brunellesco.—In *L'Arte*, XVII, 1914, pp. 385-386, A. MARQUAND discusses the meaning of the relief on the altar in Brunellesco's "Sacrifice of Isaac," which represents a bearded man, holding a branch in his right hand toward the seated figure of a woman, and resting his left on the head of a youth who rises in half-figure out of the clouds at his feet. The writer interprets the scene as an allegory, alluding to Isaac as the ancestor of Christ, or the type of the Saviour, the allusion being pointed by the presence of the seated Virgin, and by the genealogical branch held by the bearded figure, who represents Abraham.

Luca della Robbia.—The third of the Princeton Monographs in Art and Archaeology is entitled Luca della Robbia. In this book Professor MARQUAND gives a catalogue raisonné of the sixty-two genuine works of Luca, with

an introductory chapter on the life of the great artist, a chapter on sixty-five works in the manner of Luca della Robbia, a list of abbreviations, and an index. The catalogue is fully illustrated and supported by discussion, references, and documents. The book thus contains practically all the available information concerning Luca and his works. [*Luca della Robbia*. By ALLAN MARQUAND. Princeton Monographs in Art and Archaeology III. Princeton, 1914, Princeton University Press; London, Humphrey Milford; Oxford University Press. xl, 286 pp.; 186 figs. 4to. \$7.50 net.]

The Pietà of Palestrina.—In *Z. Bild. K.* XXV, 1914, pp. 325-332, V. WALLERSTEIN returns to the attribution of the Pietà in the church of S. Rosalia at Palestrina to Michelangelo. The group, which is carved from the living rock, was first published in the *Gaz. B.-A.* of 1907 by Grenier, who there assigned it to Michelangelo (see *A.J.A.* 1907, p. 376). Wallerstein points out that Cecconi, whose account is the only one which certainly refers to the group, says that it is a work of Buonarroti, and that the polished finish, the carefully worked loin-cloth, and the slightness of the lower part of Christ's body, all of which have been cited against Michelangelo's authorship by Thode and others, are changes due to a later re-working of the group.

The Schola Cantorum of the Church of S. Saba.—In *Studi Romani*, II, 1914, III, pp. 224-228, P. STRYSEL describes the "Schola Cantorum" of the church of S. Saba, and attempts a reconstruction of it.

Botticelli and Neoplatonism.—In *Art in America*, II, 1914, pp. 257-263, C. POST points out the influence of the revival of Neoplatonism at the court of the Medici as the explanation of the mysticism which informs the work of Botticelli, and illustrates this particularly with his Madonna in the Gardner collection in Boston.

The "Botticelli" Depositions.—There are three renderings, in the manner of Botticelli, of the Pietà. None of them are painted by the master himself. The one in the Poldi-Pezzoli museum, of which a replica exists in the Bautier collection at Brussels, is evidently done after a sketch by Botticelli, since the attitude of Christ is exactly that of one of the figures in his illustrations for the Inferno. The Munich Pietà, which is the earliest of the three, seems to have been composed by Botticelli, but the painting is of a totally different technique. (J. MESNIL, *Rass. d'Arte*, XIV, 1914, pp. 207-211.)

Carpaccio and Titian.—In *Mh. f. Kunstw.* VII, 1914, pp. 317-322, T. HETZER points out a series of affinities with Carpaccio manifested in Titian's early work, notably in the series of Miracles of Saint Anthony in the Scuola del Santo at Padua. He concludes that the parallels amount to a real influence, which was not exercised through the medium of the Bellini, but may have been conditioned by a relation of Titian to Lazzaro Bastiani.

Moretto and G. B. Moroni.—In two articles in *L'Arte*, XVII, 1914, pp. 289-300, and 321-332, M. BIANCALE analyzes the art of Moretto, showing how on a basis of the provincial tradition of Brescia, the painter became a great eclectic, assimilating the data of the Venetians into a personal style which did not surrender the local strain entirely, as was the case with Romanino. The second article is devoted to C. B. Moroni, and traces the relation of this artist to his model Moretto, showing how he decomposed the elements of his master's style, copying him in a kind of fractional way without real interpretation. The writer points out the many other influences that played upon the painter—

Giovanni Bellini, Palma, Lorenzo Lotto, even Michelangelo—and discusses finally that part of his work wherein he approximated a personal style.

Piero Dei Franceschi and Venetian Painting.—R. LONGHI devotes two articles in *L'Arte*, XVII, 1914, pp. 198–221 and 241–256 to the relation of Piero to the Venetian painters, an influence which the writer traces through Antonello da Messina and Giovanni Bellini.

The Artists of the Ducal Palace of Urbino.—In *L'Arte*, XVII, 1914, pp. 414–473, L. VENTURI writes of the various artists who contributed to the building and adornment of the ducal palace of Urbino, the finest of the ducal residences of Italy. The artists treated are: Francesco Laurana, Luciano Laurana, Francesco di Giorgio Martini and Baccio Pontelli, to whom Venturi attributes the intarsia decorations of the “studiolo” of Federigo da Montefeltro, Francesco di Simone Ferrucci, Ambrogio Barocci and Gian Cristoforo Romano. The article is abundantly documented and illustrated.

The Berlin “View of Florence.”—In *Jb. Preuss. Kunsts.* XXXV, 1914, pp. 90–102 C. HUELSEN announces the discovery of the original from which the interesting wood-cut bird’s eye view of Florence in the Berlin Kupferstichkabinett was copied. This original is preserved in only one of its former six leaves and is a copper engraving in the archives of the Società Colombaria at Florence. The engraving is mentioned as “una Firenze di sei fogli reali” in the inventory of the property left by Alessandro Rosselli, nephew of Cosimo Rosselli, who died in 1525. The wood-cut itself dates from the early part of the sixteenth century and was in all probability executed by Lucantonio degli Uberti. The article closes with a transcription of the Rosselli inventory.

BELGIUM AND HOLLAND

The Master of the Morrison Altar.—Starting with an Adoration of the Magi in the Johnson collection in Philadelphia, M. J. FRIEDLAENDER assembles in *Z. Bild. K.* XXVI, 1914, pp. 12–16, a series of five altar-pieces which he ascribes to the painter of one of them, a polyptych in the possession of Mrs. Alfred Morrison. He is inclined to regard the artist as a pupil of Quentin Metsys, and suggests an identification with Ariaen Scilleman. If, however, the strange “Joachim and Anna as the forbears of the Virgin” in the Brussels gallery be by the same master, the relation to Metsys becomes less certain.

Identification of Rembrandt Portraits.—In *Mh. f. Kunstw.* VII, 1914, pp. 279–282, W. R. VALENTINER identifies the sitters in a number of portraits by Rembrandt. These are: the two portraits of a man and his wife, the former in the Brussels gallery and the latter the “Lady with a Fan” in Buckingham Palace, being the likenesses of Abraham van Wilmerdonx and his wife; two portraits in the Lichtenstein Gallery at Vienna, of the artist’s brother-in-law, François Copal, and Saskia’s sister, Titia; a newly-discovered portrait of Rembrandt’s son Titus at Dulwich College; a portrait of the landscape painter, Jan van Capelle, in the Frick collection at New York; and a sketch of an artist at work in the possession of M. E. Moreau-Nélaton at Paris.

Jan Lys.—Jan Lys, a painter of the early sixteenth, is the subject of a monograph in *Jb. Preuss. Kunsts.* XXXV, 1914, pp. 136–167, by R. OLDENBOURG. He rearranges the *oeuvre* of the painter in chronological order, shows that he is to be regarded rather as an Italian than as a Dutch master, and analyzes

the development of his style. Starting with a symmetrical composition, and using the systematic treatment of light and shade that he borrowed from Caravaggio, Lys arrived later at a decentralized arrangement, and direct lighting, a result obtained by close study of Titian. The resemblances to Rubens are due to the use common to both these painters of Titian as a common source.

GERMANY

A New Augsburg Sculptor.—In *Mh. f. Kunstsw.* VII, 1914, pp. 219–222 A. FEULNER notes the signature on a tomb in the cathedral of Passau: CHR. MR. AVG. and points out that the style of the reliefs on the monument is that of a monument in the cathedral of Augsburg. The signature is that of the sculptor Christoph Murmann of Augsburg, to whom a number of works can be assigned on the basis of the tomb at Passau.

The Master of the Breisach Altar.—In *Jb. Preuss. Kunst.* XXXV, 1914, pp. 103–135, T. DEMMLER discusses the work, style, and probable origin of the sculptor of the remarkable high altar at Breisach who signs himself H. L. Research has not revealed the meaning of the initials, but the writer shows that he is the same artist as the monogrammist H. L., who is not to be identified with Hans Leinberger. The chief characteristics of his style are the curious baroque draperies, which are developed according to an individual decorative sense, without reference to the form they cover, into a curvilinear design, and the clever use of the depth of the niches to produce a pictorial effect of shadow. A pupil or pupils of the master did the altar in Niederrothweil, while the two statues of Saint John Evangelist and the Baptist in the Germanisches Museum at Nürnberg are due to the hand of the Breisach master himself.

The Statuettes of Strassburg Steeple.—The figures which crouch on the railing of the gallery at the top of the steeple of the cathedral of Strassburg are the theme of an article in *Mh. f. Kunstsw.* VII, 1914, pp. 283–294, by H. CHRIST. He finds that they are the first representatives of the realistic movement which entered German sculpture at the beginning of the fifteenth century, and that their style is derived from the contemporary Burgundian-Flemish work. The same influence conditioned the evolution of sculpture at Köln, and from these two centres the movement passed to Ulm.

A New Interpretation.—The two fine heads from the old Chancellery of Strassburg, dating from the second half of the fifteenth century, of which only the casts are now extant, have always in Strassburg tradition passed under the names of Graf von Lichtenberg and his mistress, the “schöne Bärbel.” In *Mh. f. Kunstsw.* VII, 1914, pp. 346–348, E. MAJOR proves that the heads were arranged on a stairway of the building so as to compose the scene of the trick played by his inamorata on Virgil “the magician” when she lowered him from her window half way to the ground in a basket, and then tied the cord.

The Evolution of Friedrich Herlin.—In *Mh. f. Kunstsw.* VII, 1914, pp. 323–329, J. BAUM reconstructs the artistic evolution of Herlin as follows: His early works are the Altar of 1459, the two altar-pieces at Rotenburg, and the Ecce Homo of Nördlingen, all Suabian works showing no traces of Flemish influence; the Altar-piece of Bopfingen, 1472, shows a change of style; the final altar-pieces, the high altar of Nördlingen (ca. 1478), and the altar-piece of 1488, show a veritable dependence on the style of Roger van der Weyden and Memling.

Dürer's Portraits of His Wife.—Agnes Dürer appears eight times in Dürer's drawings and engravings. In the master's paintings one finds her likeness used for the Madonna's head in the Dresden altar, which is to be dated at the end of the fifteenth century, and for the head of Saint Anne in the "Saint Anne" of the Metropolitan Museum in New York. A study for this head is found in a drawing of the Albertina at Vienna. (G. PAULI, *Z. Bild. K.* XXVI, 1914, pp. 69–76.)

SWEDEN

Studies in Renaissance Art in Sweden.—In *Skriften utgifna af Kungl. Humanistiska Vetenskaps-Samfundet i Uppsala*, XV, 1, 1914 (172 pp.; 64 figs.), A. HÄHR publishes studies in renaissance art in Sweden. 1. He shows that the monument of Johan III, designed by Willem van der Blocke at Danzig between 1594 and 1596 and now in Upsala, was suggested by the monument of Andrea Sansovino in S. Maria del Popolo at Rome, although there is no record of the artist's visit to Rome. He was also influenced by works at Antwerp and at Cracow. 2. He shows that the tower on the castle of Vadstena is an imitation of the one on the Rathaus at Emden. 3. The source of Pahr's rustic style is to be found in French works on architecture such as Cerceau's *Livres d'architecture*, published in 1559. 4. The style of the fountain of the castle at Kalmar was also suggested by Cerceau's book. The artist was probably Roland Mackle. 5. The monograph concludes with a study of the renaissance castles in Skåne.

ENGLAND

Bygone Haslemere.—A book of interest to students of local history and antiquities in England, especially in Surrey, is *Bygone Haslemere*. The history, antiquities, documentary records, and genealogies (so far as they seem likely to be of interest) of the borough of Haslemere, in Surrey, are discussed from the earliest times. [*Bygone Haslemere. A Short History of the Ancient Borough and its Immediate Neighbourhood from Earliest Times.* Edited by E. W. SWANTON, aided by P. WOODS. London, 1914, West, Newman & Co. xvi, 394 pp.; 41 pls.; 3 maps; 38 figs. [Svo. 7 s. 6 d.; ed. de luxe, £1, 1 s.]

AMERICAN ARCHAEOLOGY

GENERAL AND MISCELLANEOUS

Sacred Bundles of the Sac and Fox Indians.—In *Anthropological Publications* of the Museum of the University of Pennsylvania, IV, No. 2 (Philadelphia, 1914), pp. 121–262; pls. 20–40, M. R. HARRINGTON discusses the sacred bundles of the Sac and Fox Indians. Twenty-two "war bundles" and thirteen "medicine bundles" in the Museum of the University of Pennsylvania are described.

Dance Festivals of the Alaskan Eskimo.—Under the title *The Dance Festivals of the Alaskan Eskimo* (Philadelphia, 1914, University Museum. 42 pp.; 5 pls.), E. W. HAWKES describes five festivals which he designates as the Asking Festival, the Bladder Festival, the Annual Feast to the Dead, the Great Feast to the Dead, and the Inviting-in Feast.

Chasta Costa Phonology.—In *Anthropological Publications* of the Museum of the University of Pennsylvania II, No. 2 (Philadelphia, 1914) pp. 269-340, E. SAPIR publishes notes on Chasta Costa phonology and morphology.

Areas of American Culture.—In *Amer. Anthr.* N. S. XVI, pp. 413-446, W. H. HOLMES divides the American continents into culture areas on the basis of the prehistoric remains. The several areas are tentatively outlined to facilitate descriptive and comparative studies of the numerous classes of artifacts. For North America the leading authorities on each area are listed.

Early Indian Migrations in New England.—The early migrations of the Indians of New England and the Maritime Provinces are discussed by R. B. DIXON in *Proc. Am. Antiq. Soc.*, Vol 24, pp. 65-76. He assembles all available archaeological and linguistic evidence and finds that two main divisions may be recognized: the southern and the northern. Archaeologically, the former, covering southern New England, is characterized by a high development of village life, importance of agriculture and use of the grooved axe. The northern division, taking in Maine and the Maritime Provinces, is characterized by a weak development of village life, absence of agriculture and defensive works, lack of grooved axes and abundance of stone gouges. In the northern division are also found graves, apparently very old, containing red ochre and slate points. Linguistically, the Algonkian peoples, who in the seventeenth century occupied the whole area, are also divisible into northern and southern groups, the former comprising the Micmac and Abnaki, the latter the Indians of Massachusetts and Connecticut. Summing up all the evidence, it is tentatively concluded that the southern group came in from the general direction of the Ohio valley, passed up the Hudson and into Connecticut and Massachusetts, forcing northward the early inhabitants who may perhaps have been the Abnaki. The other half of the northern group, the Micmac, seem to have come into the Maritime Provinces from the St. Lawrence valley. The very old graves with slate points and red ochre may have been made by a pre-Algonkian people, possibly by the Beothuc, who were, perhaps, pushed north into Newfoundland by the incoming Algonkians.

Climatic Influences on Early Pueblo and Maya Peoples.—In *The Climatic Factor as Illustrated in Arid America* (Washington, 1914, Carnegie Institution. 341 pp.; 12 pls.; 90 figs.; 2 maps.), E. HUNTINGTON seeks to show that the climate of the last 2,000 years has been subject to changes and that these changes have been of a pulsatory nature. The lines of evidence employed are: Alluvial terraces, changes in lake levels, rate of tree growth, and distribution of ruins. The archaeological evidence is drawn from the study of prehistoric ruins in the southwest and in Central America. In the southwest, abundant signs of prehistoric agricultural people were found in Santa Cruz Valley, Arizona; near Buzani, Sonora; in Chaco Cañon and the Rito de los Frijoles, New Mexico. Lack of water in all these localities is now so acute that it seems impossible that large agricultural communities could ever have been able to gain a living there under present conditions. Hence, it is concluded that in former times the climate was moister than at present. In Central America the remains of the highest Maya civilization are found in those portions of the area which, because of their monotonous climate, excessive rainfall, heavy forests and malarial fevers are now the least fitted for human occupation. If, however, the climate at the time of the culmination of the Maya culture, say 1 A.D.,

had been drier, the forests would have been less dense, there would have been a true winter dry season and the annual temperature would have been more variable, therefore more stimulating. These conditions could have been produced in Central America by a southerly shifting of the storm track and such a shifting would also have brought to the southwest the moister conditions indicated by the ruins there. Changes of climate are shown by the study of alluvial terraces and in variations of the level of lakes; they are also revealed by the measurement of the annual growth-rings of the very long-lived sequoias of California. Certain periods of abundant rainfall, actually datable by means of these trees, seem to be correlated with periods of great cultural advance both in the southwest and in Central America.

Stone Collars from Porto Rico.—In *Amer. Anthr.* N. S. XVI, pp. 319-330 (13 figs.) J. W. FEWKES studies the decorations on a number of the so-called "stone collars" from Porto Rico. On an example in Bremen the protuberance, characteristic of all the collars, takes the form of an animal head with lateral appendages. On this evidence it is concluded that the decorations on the knobs of the other collars represent animal or reptilian heads in more or less advanced stages of conventionalization.

Principle of the Screw in Eskimo Technique.—In *Amer. Anthr.* N. S. XVII, pp. 1-16 (7 figs.), M. P. PORSILD brings together published and original evidence as to the varieties and distribution of screw-like objects used by the Eskimo. The screw principle is carried out by spiral grooves or spiral raised ridges carved on the butts of arrow-points in order to attach them to their shafts; also on wooden or bone plugs for closing wounds in the hides of animals. The screw is found from East Greenland to Alaska and is undoubtedly of native origin.